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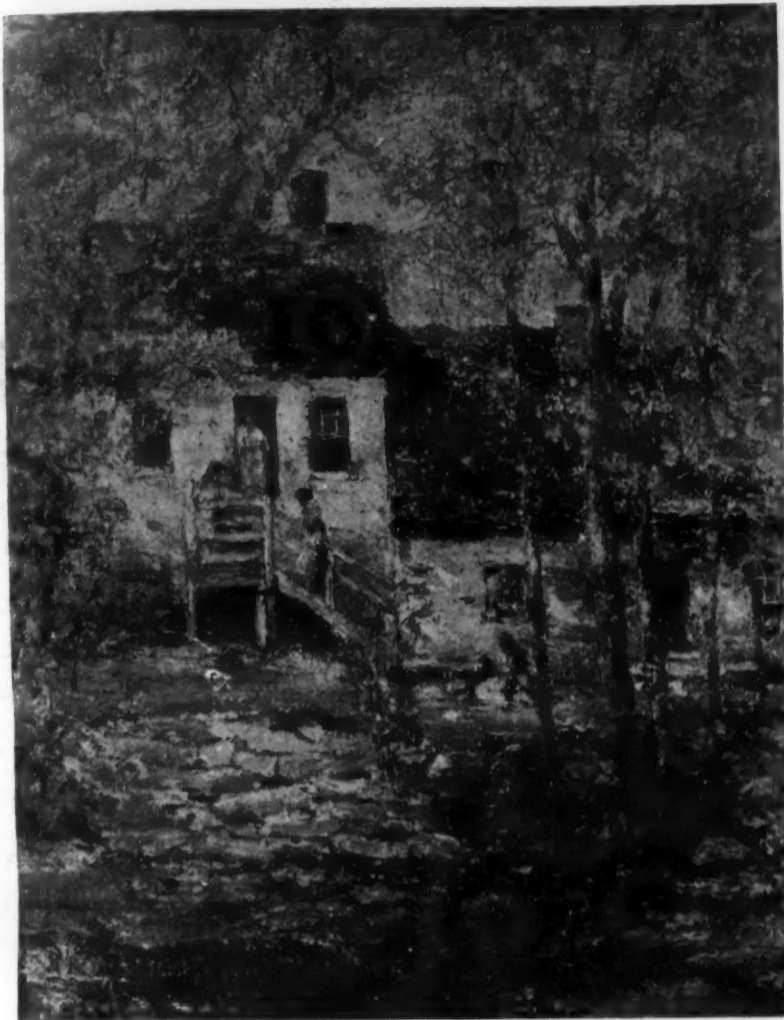
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## A Golden Landscape in Traver's Exhibition



"THE BACK DOOR"

By GEORGE A. TRAVER

In an exhibition of twenty of the artist's landscapes throughout the month of April at his studio, 109 West 11th St., New York. Mr. Traver sent two pictures to the current show of the National Academy, and both were accepted and hung.

## BARNES AGAIN RAPPS PHILADELPHIA'S ART

Establishes a Periodical in Which He  
Assails All Those Who Oppose  
Teaching Modern Art in Schools

PHILADELPHIA—A year ago the Barnes Foundation began to function. It was established by Dr. Albert C. Barnes, who built the Barnes Museum in Merion, a suburb of Philadelphia, for the display of modern art. The Museum and its contents represent an investment of several millions.

The announcement of the coöperation of the Foundation with the University of Pennsylvania and Columbia University in the teaching of art roused hostility in academic circles. Dr. Barnes, in reply to his critics, gave out a statement assailing Philadelphia art leaders. The Foundation continues to conduct general courses in art at the University of Pennsylvania and Columbia University. At the former the course is entitled "Modern Art," and at Columbia University, "Applied Esthetics." Both courses are in charge of Thomas Munro, Ph. D., for years a teacher at Columbia.

In addition, the Foundation has just established at the University of Pennsylvania, to begin in 1925-26, two other courses: One, entitled "The Esthetic Experience," is conducted by Laurence Buermyer, Ph. D. The other, "Research Problems in Modern Art," conducted by Dr. Munro, is primarily for graduate students.

The Foundation has now begun the publication of the *Journal of the Barnes Foundation*, in which Dr. Barnes continues his attacks on what he terms reaction in art in Philadelphia. He particularly criticises Theodore M. Dillaway, director of art in the public schools, who came from Boston, for his opinion that modern art is "demoralizing to students and repulsive to all cultured persons." This opinion, says Dr. Barnes,

"Shows a complete inability to grasp the purposes, the essential art values, either of modern art or the art of the past, since these embody the same traditions and the same art values. Modern art is only anarchic to one esthetically blind, or to one who confuses all self-expression with anarchy. It is only by an appreciation of modern art that students can grasp the essentials in art, or can become anything more than academic imitators."

(Continued on page 6)

## Plan Memorial Museum to Inness

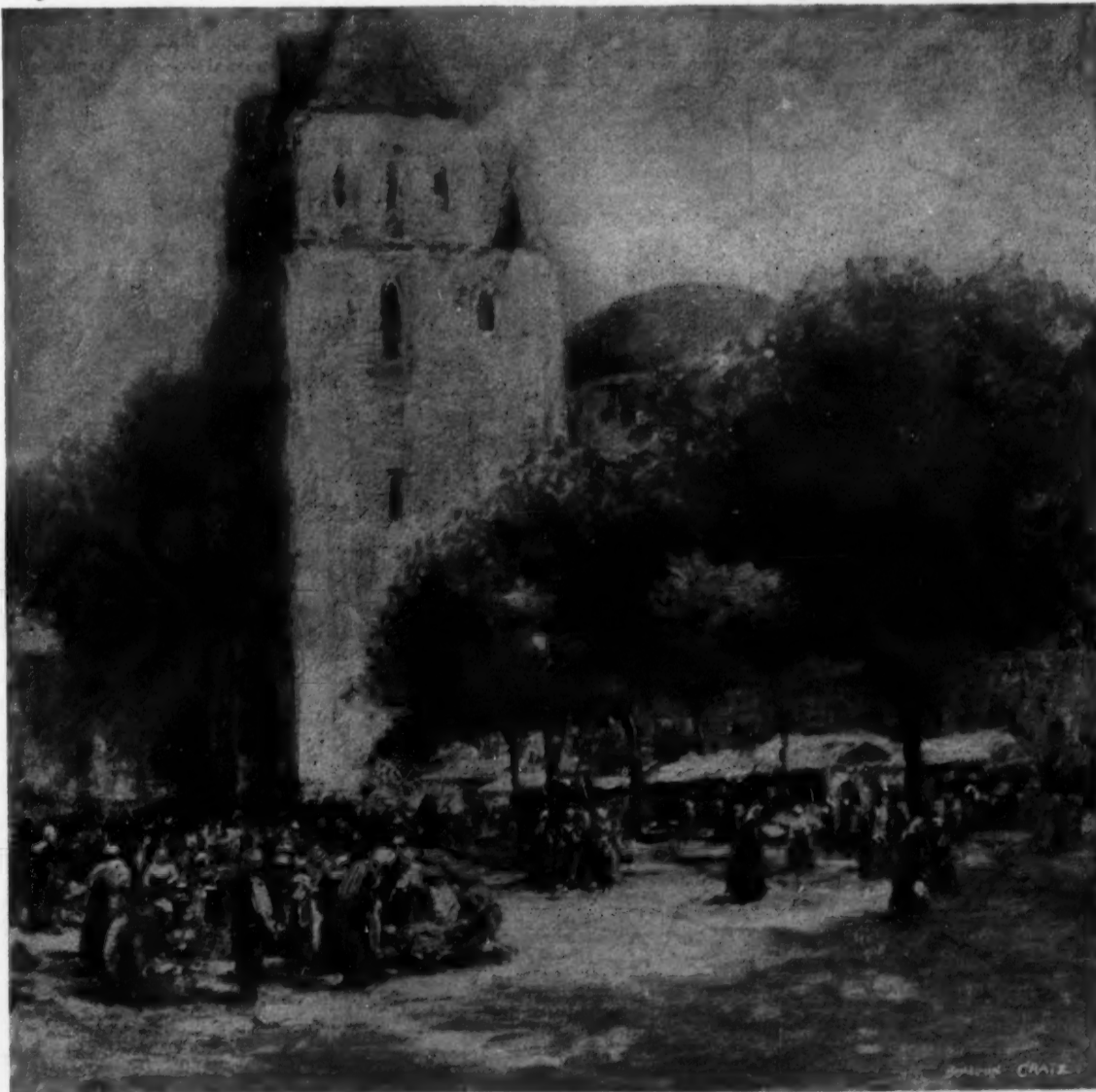
TARPON SPRINGS, Fla.—Plans are being formed for the building of a memorial art museum to George Inness, who did much of his later work here. His son, George Inness, Jr., lives here.

## Museum Patron Wins \$10,000 Award

PHILADELPHIA—The Philadelphia Award established by Edward W. Bok, amounting to \$10,000, went this year to Charles Curtis Harrison for distinguished service to the city. He is president of the University of Pennsylvania Museum. At the en-

trance to the Charles Curtis Harrison Hall of that Museum have recently been placed two reliefs of horses from the tomb of Emperor T'sang T'ai-tung. They are two of six, but the others can never leave China.

## Benjamin Cratz Shows Paintings of France, Spain and Morocco



"MARKET PLACE IN CAHORS, FRANCE"

Courtesy of the Babcock Galleries

Mr. Cratz recently returned from a prolonged stay in Europe, visiting Southern France, Spain and Morocco, where he painted the colorful and characteristic pictures now on display at the Babcock Galleries.

By BENJAMIN CRATZ

## BOSTON PAYS \$25,000 FOR BELLOWS' WORK

Museum of Fine Arts Acquires  
"Emma and Her Children" from  
an Exhibition at Boston Art Club

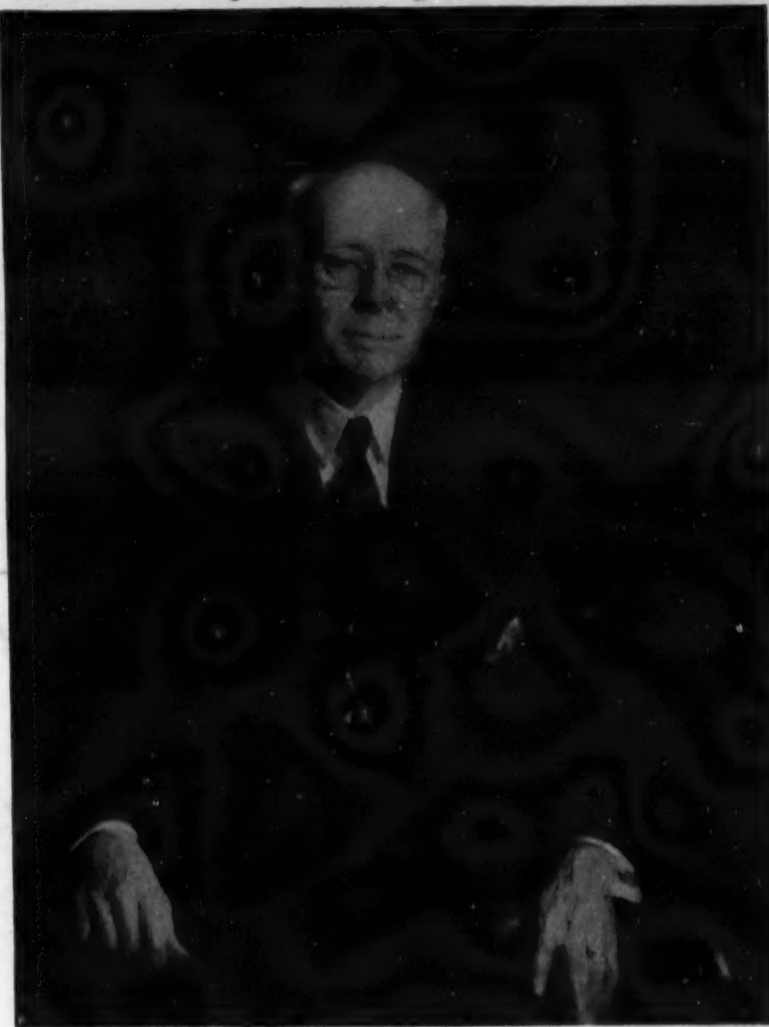
BOSTON—George Bellows' painting entitled "Emma and Her Children," which is a portrayal of his own family, has been purchased by the Boston Museum of Fine Arts for \$25,000. It was sold by the Boston Art Club, where it was among the pictures by Bellows, Speicher and Hopkinson on exhibition there.

In December, 1923, the Bellows painting received the first William A. Clark prize of \$2,000 and a gold medal in the ninth biennial exhibition of contemporary American oil paintings at the Corcoran Gallery of Art in Washington. It was exhibited once in New York. It shows Mrs. Bellows, gowned in black, sitting on a horsehair sofa with her two daughters.

Harley Perkins, painter, and art critic of the *Transcript*, is a member of the Boston Art Club. In the *Transcript* of recent date he strongly advised the purchase of the painting by the Museum. Under a reproduction of it he wrote:

"A canvas which it is hoped will join the permanent collection of the Museum of Fine Arts. Artists, public, and Museum trustees have for once met on common ground in their expressions of approval. The strong draughtsmanship, the assured and complete statement have not failed to have their effect. The appeal of fine art has had its answer. It is seldom that the response to any work of art has been so unanimous. The Museum of Fine Arts has no work by this leading American artist. Will the present opportunity to obtain one of his finest paintings be allowed, through inadequacy of funds, to pass fruitlessly?"

## A Portrait by Ernest Ipsen on Exhibition



"J. J. HAVERTY"

By ERNEST IPSEN, N. A.

Courtesy of the Grand Central Galleries

Mr. Ipsen recently executed this portrait of Mr. Haverty, the Atlanta art patron. It is now being shown at the Grand Central Art Galleries, 15 Vanderbilt Ave.

## THE 100TH ANNUAL BRILLIANT IN COLOR

National Academy of Design Shows  
422 Works, of Which the Great  
Majority Are by Outside Exhibitors

With its present showing at the Fine Arts building the National Academy of Design completes a century of annual exhibitions, but is reserving the special commemoration of this important event until next fall. A Centennial Exhibition will then be held which will probably go on tour over the country. The National Academy, for all its venerable age, is twenty years the junior of the Pennsylvania Academy and more than fifty years younger than the Royal Academy in London.

The present display, which opened with a reception on April 1 and will continue through April 24, comprises 422 exhibits, of which fifty-five are by Academicians, eighty-four by Associates, and 283 by non-members.

It is as hackneyed as it is futile to quarrel with the decision of the jury of award, but it does seem strange that John E. Costigan's "Landscape With Figures," for all its merit, should have been awarded the Saltus medal rather than his "Sun's Reflection," which is so exceptionally fine in its treatment of unusual problems of light.

A prize with which there can be no complaint is the first Hallgarten, which went to Clarence R. Johnson's "Lumberville Lock." Mr. Johnson has been exhibiting only a few years and has done some excellent work in landscape. E. I. Blumenschein handles his big landscape theme with dignity in his "Sangre de Cristo Mountains," which was awarded the second Altman prize.

The exhibition throughout is one which runs to color in large and brilliant masses, beginning with Lucy Taggart's "Carnival" and Lillian Genth's "Señora de Casetas" and picking up companion notes in the red scarf and green shawl which respectively adorn the aged man and woman who are the subjects of Gertrude Fiske's "Sunday Afternoon" (winner of the Thomas B. Clarke prize).

Leon Gaspard's "Siberian Spring," with its small, brightly clad figures and its lacework of tall trees, is another spot of color, and there are also the pellucid marines of Sigurd Skou.

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George Elmer Browne's "Athena" gains advantage for a colorful costume by the white which forms a spacious background, and there is a fascinating play of color in the purple-clad Chinese lady's portrait by Marie Danforth Page. Eric Hudson sets his brown-sailed boat in a sea of magnificently deep blue.

There are a number of fine portraits. The Maynard portrait prize went to William Auerbach-Levy for his "Father and Daughter." Others are Nicolai Fechin's "My Father," Wayman Adams' "Signor Cavalieri Luigi Constantino," Sidney E. Dickinson's "Raymond P. R. Neilson," Ernest L. Ipsen's "Ben Foster," Robert Vonnob's self-portrait, and Violet Oakley's "Lieut. Woodward." The subject of Irving R. Wiles' "In Costume" is a young girl who is not only beautiful but has the distinction which Mr. Wiles is capable of presenting so sensitively.

Jerry Farnsworth's "Helen," winner of the third Hallgarten prize, contrasts the pale, keenly intelligent face of a young painter with the dark landscape which forms the background for her easel, before which she stands, palette in hand. R. Sloan Bredin's "Young Lady in Black," Helen Turner's "Sisters," and Ivan Olinsky's "Rosamonde" are other figure paintings of distinction.

Roy Brown sends an excellent work in "Maine Ledges," and C. Harry Allis has a big, finely designed landscape, "November in the Ozarks." Chauncey F. Ryder's "Mooselake Mountain," E. W. Redfield's "River Hills," Gardner Symons' sparkling "First Snow," and Robert Nichols' "Across the Valley," which won the first Altman prize, are among the best of the landscapes.

It is a temptation to speak of some of the small canvases in preference to those that make larger claims on space, and among such claimants for favor are Childe Hassam's "Little Altar, Montauk," Bela Mayer's "Summer," John F. Folinsbee's "Outskirts of Trenton," Van Deering Perrine's "Tones of Light, Mt. Tremper," George Pearce Ennis' "Peet Workers," Thomas R. Manley's Bloomfield canal picture, a little cloud subject by Carl Lawless, Emil Carlsen's "Rhages Jar," and John R. Grabach's "Pushcart Vendors."

Douglass Parshall, with his "Jawbone Cañon," and Armin Hansen with a marine, "Storm Birds," give excellent representation to California. George A. Traver sends a winter scene from a New England village, and Harry Leith-Ross has several paintings of winter landscape. Matilda Browne is represented by "Snow Squalls."

The animal painters include Carl Rungius (whose "Across the Barren" won the Ellen P. Speyer prize), G. Glenn Newell, with "Across Plowed Fields," and E. C. Vokkert, who has a painting of cattle in a snowy road straining at their load. Horatio Walker sends a big painting of the "Prodigal Son" meditating on his fate

while his swine slumber peacefully at his feet.

The exhibition is, unfortunately, lacking in any large or impressive piece of sculpture. Edmond Quinn's portrait of Brander Matthews, and a lovely marble of a child by Laura Gardin Fraser head the comparatively small showing of works in the round, and other exhibits that attract special attention are Sally Jane Farnham's dancing "Marina," Grace Helen Talbot's "Crescent Moon," Alice Morgan Wright's "Heliodora," Joseph Nicolosi's head of Mrs. Fox, and a study of a man smiling by J. Jusko.—H. C.

## Recent Work by Fechin

Nicolai Fechin is holding his second one-man show in New York, the present exhibition at the Grand Central Galleries being in many respects more interesting, though smaller, than his exhibition on Fifth Avenue last year. There are few painters who even approach Fechin in the extent to which he combines a feeling for finesse, for textures, for completeness, with so free and broad a treatment.

His pictures seem full of detail only because they are so fully cognizant of essentials. The two handsome still-life subjects, with their delightful informality of arrangement, seem to abound in detail, and yet actual detail is practically non-existent. Fechin has the gift of animating his pictures to an astonishing degree, and these two pictures give especial proof of it.

Among the portraits is one of Miss Lillian Gish in a violet gown as "Romola," which illustrates how well he suggests textures. He seems to work so directly, with disregard for all nuances, and yet he has in reality a most deep-rooted appreciation of fine particularities. An outdoor group, with a woman in white and a young girl under the trees and a blaze of sunlight back of them, is inspired by the intensity of feeling and observation in which his work abounds.

The portrait of the wood engraver, W. G. Watt, makes interesting use of white, while the light coming in upon the artist and his work achieves a bold relief of light and dark. A landscape, "The Creek," is an unusual contribution in a Fechin exhibition and gives further proof of his versatility.—H. C.

## Cratz at Babcock Galleries

A series of landscapes by Benjamin Cratz is on view at the Babcock Galleries until April 11. This American painter has found among the highways and byways of Southern France, Spain and Morocco his pictorial material, and with his undoubted gift for the picturesque he has shaped a number of interesting canvases. He plays his color easily through the various elements of his pictures, keeping his architectural passages solid and alive, his skies sufficiently luminous, and his tree forms flickering with broken light and shade.

Wide, upspringing arches appear to be Mr. Cratz's particular pictorial hobby, and he has used this motive again and again in the course of making these paintings. His "Bridge in Toledo" hits the mark with special force and accuracy, and its large composition and free coloration recommend it above its fellows. "Courtyard—Southern France" has a fine massing of darks and lights, and the "Granada" is one of the "big" ones.

Mr. Cratz is not so happy with the figures, which he introduces for accent and human interest; they lack any particular incisiveness or distinction. Where this painter is most successful is in his general atmospheric rendering of patio and plaza, with sufficient mingling of architecture and foliage to make agreeable contrast. Mr. Cratz is a native of Ohio and a resident of Toledo, where he began his art studies under E. H. Osthaus. His later studies were made at Julian's in Paris and with George Elmer Browne.—R. F.

## Landscapes by Edward Bruce

At the Scott & Fowles Galleries a group of Italian and California landscapes by Edward Bruce are on exhibition. This American artist has the ad-

vantage of preliminary years of art study in the East prior to his painting career, so that at all times his approach toward his art is soundly reasoned and definitely laid out.

The landscape forms of the great Chinese schools of paintings have influenced Mr. Bruce to a great extent, but he has been able to escape any formulas or routine application of the Oriental point of view. His present pictorial accomplishment is something of a novelty in local art, bringing out the modern note of simplified representation in a mode sympathetically Chinese.

There are various degrees of excellence in these Bruce landscapes, the latest being by all odds the most interesting. A determined simplicity marks some of the earlier canvases, a frank application of the rules of arbitrary elimination of unessential detail, with a resultant coldness and constraint where all should be broad sublimation of effect.

However, with a growing freedom of technical accomplishment Mr. Bruce stands now an accomplished weaver of tonal spells, as is seen in his "Autumn Hillside" and "Oak." Here he has caught the stark mood of brown earth and bare trees in the first, and the curious magic of flowering things in the second. Here are pictures worth while, pictures that are decidedly according to the best traditions of the modern school and still a good deal in advance of the crowd in their significant handling.

Mr. Bruce's particular painting ground is in the mountainous country north of Rome, in and around the town of Anticoli, so well known for its beautiful inhabitants and its remarkable peasant prodigy of a painter, Mario Toppi. Several delightful views of this hill town appear in the exhibition, with its clustering houses huddled together as if for common protection way above the Sabine valley.

"Anticoli Corrado" is a bird's-eye view of this village with the wide spread of mountains beyond; and "In the Abruzzi" is the picturesque rendering of a somewhat less imposing town, but done with a fine sense of spatial relations and unusual color harmonies. Trees figure prominently in this artist's work, and he has produced in his "Olive Tree" an unusually fine story of tree structure and environment. "Entrance to Anticoli" shows another arboreal adventure of his.

Several of the panoramic views of Italian and California hills and mountains are finely designed and carried through, with a distinct feeling for the bigness of theme. "California Hills" has been translated into a pleasing arrangement of faun-colored shapes that enhances the meaning of the landscape beyond its literal aspect. Simplicity, taste, selection, and in the latter works, a fusion of effects are perhaps the outstanding qualities to be found in Mr. Bruce's art, and they argue a period of growth which should produce many important documents.—R. F.

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## Indiana Artists Sell Pictures

RICHMOND, Ind.—The exhibit of paintings by Richmond painters now on a circuit of Indiana cities is meeting with much success. Two sales have been made. "Winter Evening" by William Eyden, Jr., was sold in Tipton. At Lafayette "The Prow of the Boat" by Marston Hodgins was bought by Professor Middleton of Purdue University.

## Christie-Miller Library Sold

LONDON—At the first day's sale at Sotheby's of the library of S. R. Christie-Miller the total realized was \$47,000. The chief purchaser was Dr. A. S. W. Rosenbach.

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Rare Miniatures, Tapestries, Faience  
and Other Beautiful Objects in an  
Exhibit by Dr. Ali Kuli Khan

One of the important exhibitions of  
the week is that of ancient Persian  
art at the galleries of Parish-Watson  
by Dr. Ali Kuli Khan, formerly Per-  
sian representative at Washington,  
who has been abroad for six years.  
During this time he has acted as dele-  
gate to the Peace Conference and  
head of the Persian Embassy at Con-  
stantinople.

Such examples of the art of the  
Persian miniaturist as Dr. Khan is  
showing in abundance are known to  
most of us only through reading about  
them in such a book as Dr. F. R.  
Martin's, so that the beauty and value  
of his Miraks, Riza Abassis, and his  
Bihzads, the latter numbering almost  
a dozen, are actually in danger of be-  
ing ignored because of our lack of  
familiarity with examples of similar  
importance.

While Dr. Khan has many things to  
show besides miniatures, such as rare  
tapestries, lacquer boxes and mirror  
cases, metal work dating back to a  
period antedating Alexander, old rugs  
and needlework, it is to the minia-  
tures and manuscripts that one would  
return again and again for the full  
and rich embodiment of the art spirit  
of Persia. The Persian concept of  
the universe with its constant struggle  
between the forces of good and evil  
recurs in many of the oldest minia-  
tures.

While we are accustomed to think  
of gem-like color in connection with  
Persian miniatures, some of the most  
precious are almost entirely in black-  
and-white, with the introduction of a  
touch of gold, or, as in Bihzad's two  
riders on camels, red, on the point of  
a spear. Bihzad was especially known  
for the incredible fineness of his line,  
which is so exquisite there is nothing  
even in Chinese art to compare with  
it. He also worked in color, and his  
portrait of a woman in green with a  
rose is so beautiful a rendering of  
form as to explain his title of "Raph-  
ael of the East."

Among the manuscripts is a large  
book in a princely binding written by  
Mir Ali, the text being the poetical  
works of Amir Khosrove Dehlavi,  
written in 1510 at Herat. There are  
also eight full-page miniatures of an  
ivory-like beauty, restrained in color,  
so that they stand midway between  
the black-and-white of Riza Abassis's  
lady with a wine jar and the bejew-  
eled richness of color of some of the  
works of the Akbar school. One of  
the most valuable of the manuscripts  
is a complete version of the Koran,  
so small that it could be worn as an  
amulet.

A bowl of faience with a portrait in  
enamel of Shah Abbas is one of the  
most priceless objects shown. An-  
other subject of unusual beauty is a  
tapestry which it took 100 women ten  
years to make and was used only  
twice a year before the royal throne.  
This exhibition will extend through  
April 16.

### Glackens' Show at Kraushaar's

William J. Glackens is exhibiting  
a score of canvases at the Kraushaar  
Galleries until the 22nd of the month.  
This gathering of Glackens paintings  
is particularly gay and varied. Beaches  
all aglow with sunny colors, bright  
flowers set in old-fashioned clusters,  
boats sailing rakishly under cloud-  
flecked skies, still-life studies, and por-  
traits, all have been done to the tune  
of high spirits and with an easy flow  
of brush and color.

The French tradition is less obvious  
in Mr. Glackens' present exhibition  
than at other times. His color  
schemes, his pigmentation, his choice  
of subject have apparently been guided  
by strong leanings toward Renoir and  
the Impressionists of the French land-  
scape school, but these sympathetic

## Soldwedel's Water Color of a Yacht



"VAGRANT" By FREDERIC SOLDWEDEL  
This striking picture of a yacht at sea was painted during last summer's cruise of the  
New York Yacht Club. The picture is now on exhibition at Kipps, Ltd., 671 Lexing-  
ton Ave., where it has attracted the attention of many yachtsmen and others.

tendencies appear to be yielding to a  
more personal note each year.

Mr. Glackens' "Nude" is a lovely  
fresh piece of figure painting, taking  
its place technically with any nude  
of the season. "King and Kingdom"  
is a quaint conceit, showing a child  
seated in mock state among the toy  
houses scattered over the carpet,  
wearing a pasteboard crown and hold-  
ing in one hand a long-stemmed  
flower. There is much charm in this  
painting, much clear, thoughtful work  
on the artist's part.

"Lenna with a Rabbit" is in the  
same class. "Beach Scene, Great  
South Bay," is one of the outdoor suc-  
cesses of the show, perhaps the most  
typical of the artist's present style.  
Here, against the purplish, hazy dis-  
tance, he has set down his figures with  
rich tones of rose and green and blue,  
not too insistently as to form, but  
keeping the whole thing alert and co-  
herent. The flower studies are pleas-  
ing, sometimes with the blossoms kept  
stiffly together in the old-fashioned  
way, sometimes loosely heaped up.  
All in all, one of the really attractive  
offerings to be found on the Avenue  
at the moment.

### Landscapes by Traver

George A. Traver has arranged an  
exhibit of landscape paintings and  
sketches in his studio at 109 West  
11th St., where they will be shown  
until April 30, the hours being from  
10 until 6 o'clock.

Mr. Traver is a close observer of  
subtle gradations of light and most of  
his pictures are high in key and pre-  
serve a rather even tonal scheme  
throughout. He works entirely with  
the palette knife and by his broad  
treatment produces a vibration that  
makes his pictures, for all they keep  
to subdued tones, singularly brilliant,  
so that they seem to produce their  
own illumination.

"Winter in New England," which is

one of the many paintings done in  
the Berkshires at Williamsburg, Mass.,  
shows an appreciation of the intimate  
charm of a countryside long lived in,  
whose houses seem actually to have  
become part of the soil. An old door-  
way with steps leading down to a  
humble backyard is another subject to  
which the artist has responded sym-  
pathetically. "The Picnic," with its  
party of children in happy activity in  
the sunlight, brings in the white of  
the costumes with pleasing result.

In the painting called "The Center  
of Attraction," the attraction being  
furnished by a baby having its sun-  
ning in its carriage surrounded by  
admiring children, the artist gives as  
much of his attention to the deligh-  
tful house in the background as to the  
charming byplay of the children.  
There are a number of subjects paint-  
ed along the little stream that flows  
through the town. Other landscapes,  
painted in the autumn, are especially  
delightful in color.

### C. J. Stephens at Ainslie's

C. J. Stephens, who is a teacher of  
art in the Portland Museum Art  
School and has won many prizes in  
Western exhibitions, is showing a  
group of landscapes and figure paint-  
ings at the Ainslie Galleries until  
April 15. Miss Stephens was a pupil  
of William M. Chase and when study-  
ing with him in Italy he painted her  
portrait and presented it to her as a  
prize for the best work in his classes  
of that season.

The most ingratiating of the can-  
vases are those of children, such as  
"The Jack-o-Lantern Makers" and the  
beach scene at San Francisco, in  
which a light fog, about to break be-  
fore the sun, gives her an opportunity  
to present a pleasing light effect. The  
charm of the picture, and of a num-  
ber of others in which figures of  
women and children appear, is in the  
vitality and animation which distin-

guish them. Her figures are never  
puppets, never simply "spots of color."  
They have individuality; they are con-  
vincingly real. In the "Balloon Sell-  
ers," a mosaic of color drenched in  
sunlight and treated very freely, a joy-  
ous spontaneity seems to radiate with  
the brilliant hues from the canvas.

A typically Western subject which  
finds much popularity in the East is  
devoted to that romantic figure, the  
cowpuncher, who stands, a figure of  
provoking mystery, beside a tent at  
night, his cigarette held with the  
proper nonchalance in his lips and his  
blue-clad shoulder raised in the inimi-  
table manner of his kind.

There are some small landscapes of  
especial merit, such as that of Mt.  
Hood, and a little cloud picture of a  
sunset in which gray and rose clouds  
spread themselves thinly across the  
sky.

### A New Whistler on View

A painting by Whistler, "Arrange-  
ment in Blue and Gray," which is  
shown at the galleries of Lewis &  
Simmons, has only recently come out  
of the obscurity of a private English  
collection, that of R. C. Jackson, who  
is said to have received the picture  
from the artist.

The picture is one which is espe-  
cially interesting for its spaciousness  
at the center and lower part and its  
effective treatment of the corners and  
edges. The drapery that trails off the  
sofa, placed so high on the canvas,  
and the door at the right and the  
curtain at the upper right corner are  
all unobtrusive but potent factors in  
sustaining the provocative charm of  
the picture. The painting of the sofa,  
which is of an exquisite blue satin, is  
a delight, while the fine, sensitive  
curve of the back has remarkable  
beauty. A gray-clad girl stands in  
the lower right foreground, and, al-  
though the figure is obviously unin-  
ished, it bears out the artist's conten-  
tion that a painting ought to look  
finished at every stage.

### New Murals at National Arts

The National Arts Club bids fair to  
start something consequential in the way  
of mural painting if it continues to  
transform its galleries into such bowers  
of beauty as it did for the New Year's  
and Mi-Carême festivities. Under the  
general leadership of Glenn Newell a  
group of members have now painted a  
series of mural decorations covering the  
entire galleries of the club, fusing their  
individual talents in so far as possible  
into a general color scheme and tech-  
nical treatment. American woodland  
scenery has been handled from a coun-  
try-wide angle, giving in panoramic form  
glimpses of grove and forest as found  
along the Atlantic and Pacific coasts and  
in the Northern and the Southern states.

At one end of the long gallery is seen  
a Southern beach through tangled foli-  
age, with a party of Spanish explorers  
landing from their galleon, and to one  
side, amid groups of flowering shrubs  
(unmistakably from the hand of Abbott

(Continued on page 4)

## HARMAN & LAMBERT

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## WOMEN FORM A NEW SOCIETY OF ARTISTS

The Group, With Marguerite Zorach  
as President, Will Have No Jury—  
Its Members Limited to Thirty

A new society of women artists has  
been formed, with thirteen charter  
members. It is called The New York  
Society of Women Artists. Marguer-  
ite Zorach is president, Anne Gold-  
thwaite vice president, Ellen Ravens-  
croft corresponding secretary, and  
Ethel Paddock recording secretary.

The society will hold one exhibition  
every season. There will be no jury,  
as members admitted after having  
passed the test as to necessary qual-  
ifications will be allowed specified  
space to exhibit works of their own  
choice. "This must be considered a  
much fairer rule than that adopted  
by the Women Painters and Sculp-  
tors' Association," said one of the or-  
ganizers.

The members of the new society  
selected thus far are Mary Tannahill,  
Henrietta Shore, Agnes Weinrich,  
Margaret Huntington, Katherine Lid-  
dell, Sonia Brown, Elizabeth Grandin,  
A. Garrison, Louise Brumback,  
Blanche Lazell, Sonia Rosenthal,  
Marion Cockcroft, Lucy L'Engle and  
Peggy Bacon. These are all progres-  
sive painters whose work is in the  
modern spirit, yet the society will not  
limit its members to any set school,  
but will admit artists of individuality  
and ability regardless of their meth-  
ods of painting. The membership will  
be limited to thirty.

### Lorado Taft, Art Commissioner

WASHINGTON—Lorado Taft has  
been appointed by President Coolidge to  
membership on the National Art Com-  
mission.

## XVth CENTURY PERSIAN & SPANISH RUGS

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## PARIS INDEPENDENTS MORE CONSERVATIVE

Extreme Tendencies Less Apparent in the Present Palais, Held in Palais de Bois—Americans Exhibit

PARIS—The Salon des Indépendants for 1925 is given this year in the Palais de Bois at the Porte Maillot, the wooden barracks built last year to house the Salon des Tuileries.

The Grand Palais having been taken over by the Exhibition of Decorative Arts for a part of its display, the various salons are obliged to find other quarters for their exhibitions this year. The Salon des Artistes Françaises will have a building in the garden of the Tuileries, and the Autumn Salon will be held in the Palais de Bois, which proved so good for the Salon des Tuileries last year.

The building has been enlarged for this Salon. Every part is well lighted, so that no one suffers, as was the case in the Grand Palais, by want of light in certain salles. Its many alcoves and long corridors and ample space enable one to see everything well and easily. The division by nationalities which was used last year for hanging has not been repeated, and the arrangement is alphabetical. The catalogue gives prices where the artist desires, and it is practical and useful for visitors.

Extreme tendencies are less apparent this year, and it approaches more in character to the Autumn Salon. The Cubists are perhaps best represented by André Lhote, whose fine picture of two women is less cubistic than his earlier work; by Severini, by Herbin, who sends two vigorous landscapes, and by Metzinger, the two latter replacing the more obvious Cubism by a certain hard, clear, logical treatment of their canvases.

We find this year a number of American exhibitors, some well known and others less familiar to the public. Paul Burlin, one of the best American painters of modern tendencies, has sent a large still life, a strong composition interesting in color and design. Gerald Murphy, who last year exhibited a huge picture of the smokestacks of an American liner, has contributed a large canvas called "The Watch," in which the various parts of a timepiece are disposed upon a large canvas in black, white, grey and yellow, more curious than interesting.

Morgan Russel sends a powerful nude; Raymond Duncan, a large decorative canvas; Myron Nutting, two portraits, one of a young girl, the other of the well-known Belgian painter Kvaipil, whose large composition of nudes is one of the most-noticed pictures of the Salon.

Alvin Pattner has two large compositions, studies of Paris life, one a booth in a street fair with its wall hung with clay pipes and a man and woman in charge, the other a melancholy street seller of flowers with her children grouped about her, and in both these pictures one feels the search for truth both in life and painting. George Olofsson's two canvases attract attention; one a large landscape in Spain, the other a street in an Alaskan village where the grey snowy sky and black mountain, and the snowy street with its Indian women in blankets, are well felt and presented. Achsah Barlow Brewster and Earl Henry Brewster have each sent a scene in Ceylon, and in addition, the former a religious composition, and the latter a "Crucifixion."

Other Americans exhibiting are Harold English with two small landscapes sensitive in color; Robert Lee Eskridge with landscapes of the South and of Africa; Irving Brokaw with two large compositions; Dewitt Peters, Isadore Levy, Theodore and

James Butler, Alfred Rigny, Alexander Robinson, R. W. Johnson, Eyre Lanux, and Rufus Dryer, who sends a lacquer screen.

American women painters are Mrs. McCord, with a study of flowers and a still life; Mrs. Converse, with portrait and landscape; Eleanor del Carpio, with studies of Paris streets; Eleanor Hay, Lucille Hitt, Elizabeth Minturn, Flora Schonfeld, Beatrice Tassencourt, Jessie Looze and Blanche Lazzelle.

Among South Americans exhibiting are De Rego Monteiro, whose two large decorative studies show plainly the influence of primitive American art, and a large canvas of Indian women of Ecuador by Egas.

The Japanese send interesting work. Tanaka has a large picture of his studio interior with several figures, among them himself and his wife, and there are landscapes where the Japanese manner of painting has not been entirely displaced by the Occidental, and which result in a charming tonality and naïveté of treatment, such as in the large landscapes of Kamiyama. Sculpture is always last in exhibitions to be placed and numbered, so that in this early survey of the Salon it was not possible to describe it. One saw, however, two pieces sent by Chana Orloff, a portrait of Per Krogh the painter, and a delightful child nude, both of that distinction which this gifted woman gives to her work. —H. N.

## CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 3)

Graves), a band of startled natives huddled among the trees. One wall takes the forest sequence into Northern territory, with lakes and rising slopes of snow-clad mountains. Then there is a lovely stretch of Southern swamp with flamingo and other wading birds. There are camping groups, too, with flaring wood fires, and there are woody bits where nymphs are seen disporting in the dappled shade.

Altogether it is a happy resume of things sylvan and very interestingly put together. Since the New York historical series that made the club so gay at the holiday season has found permanent lodging in the City Museum, there is every likelihood of the present decorations being saved for some future use. Those who participated, aside from Mr. Newell and Mr. Graves, were Howard L. Hildebrandt, Richard Kimbel, Charles C. Curran, W. Granville-Smith, Edwin W. Deming, Oscar Fehrer, Henry B. Snell, Franklin DeHaven, Arthur J. E. Powell, Henry R. Rittenberg and Edward H. Potthast. —R. F.

### Gorson's Pictures at Ralston's

An exhibition of paintings by A. H. Gorson, the Pittsburgh artist, is on view at the Ralston Galleries. Street scenes, river views, and industrial plants comprise the subject matter of this painter who has more or less specialized in this field. He has painted a number of important pictures of the large mills and industries in and about Pittsburgh, which have been placed in the collections of Andrew Carnegie, W. L. Mellon, B. F. Jones, Jr., and other prominent men of that city.

Mr. Gorson's work especially recommends itself for its sympathetic handling of waterways. Here the artist is at home among the soft transitions of tone and color, among the reflections and shimmering surfaces of river and lake. His color is never pronounced, doubtless from having dwelt among the smoky environs of the Pittsburgh mills. There are a few interiors as well, showing the processes of forging metal.

A number of New York scenes are included in the exhibition, the Harlem River, Central Park, the Flatiron Building, and other notable spots being pictured. His "Boats for Repairs—Todd Shipyard" is an unusual composition, and his "Mount Washington—Pittsburgh," with its pale riverway and its

clustered barges, is also handsomely arranged. —R. F.

### Landscapes by Birge Harrison

An exhibition of landscapes by Birge Harrison at the Ainslie Galleries includes some fine nocturnal effects from the St. Lawrence River and a variety of landscapes which are representative of his highly individual style. After the overcrowding and over-brilliance of many modern paintings, it is restful to find a painter who is not afraid of making space an integral and important part of his pictorial scheme.

In "The Hill Top" a brilliant blue night sky surmounts a snowy field which is dotted at intervals with boulders and edged with a red barn which has an effective but seemingly unimportant part in the composition. The picture is an example of Mr. Harrison's courage in the matter of economy of detail. The color passages in the blue sky are excellent, keeping to an even key and yet maintaining a resilient vitality.

"The Trout Stream," in which a slender blue creek runs through a golden field, is fine in quality, and "Moonlight on the St. Lawrence," one of the finest of his nocturnes, makes one aware of the depth and murkiness of the heavy mist that turns the water to a greenish-black, save where the lights create dancing streaks upon it. Among the river pictures at dawn is one in which the smoke from the factories mingles so closely in tone with the light mist which veils the sun as to make one feel the presence of both. —H. C.

### Exhibit by Wolfe Club

The Catherine Lorillard Wolfe Club is holding its annual exhibition at the club rooms in Grace House at 802 Broadway, the exhibition being open only in the afternoon.

Margery Ryerson sends a number of pleasing subjects, including a portrait of an old man and her "Man With a Duck," which has unusual charm. Louise Upton Brumback presents with decisive vigor a pine against a blue sea, a subject from California.

Alta West Salisbury secures an admirable decorative effect in her treatment of a large bowl of dog-wood blossoms in front of a sunny window, which was awarded the prize for the best exhibit. "Peonies" by Ethel H. Hamilton, a cottage doorway by Nell Choate Jones, some fruit trees in blossom by Agnes Sweezy, a sunny doorway by Marion Gray Traver, and a painting of phlox in a brass bowl by Helen W. Miller are other attractive subjects. Miss Sweezy won the landscape prize and Martha Simkins the portrait prize.

I. Maynard Curtis contributes a woodland interior that is full of warm light, and Nellie Ozanne is well represented by a Woodstock landscape of fine tonal values.

Sculpture is contributed by R. Mulroney, whose figures of "Aviation" and "Light and Darkness" are intense in feeling. Hazel Holloway has done an elephant realistically and a Chinese cat stylistically, gaining decorative interest in the latter. Belle Johnson's mother and child, called "Anxiety," is a commendable piece of modeling. —H. C.

### Marni Ayres Davis

Marni Ayres Davis has a small group of landscapes at the Ainslie Galleries until April 15. This artist seems to be a new exhibitor in New York, but she has developed an assured style of painting which would argue long experience.

She has a gift for deleting all that is commonplace from a quite ordinary subject, whether it is a boat at a wharf or a summer shower in a valley. The painting of the apse of the Cathedral of St. John the Divine is excellent for its rendering of the quality and the tone of the stone. Almost all of the paintings are landscapes, but there is a portrait, "Narcissa Atwater, 1745," which has the aristocratic dignity of our early American

portraits and the charm of manner that has been the contribution of a much later day. —H. C.

### Paintings by Helena Sturtevant

Some paintings from Italy, Paris and Newport by Helena Sturtevant are shown at the Ainslie Galleries until April 14. Among the latter are several of seaweed gatherers along the shore which have a simple dignity that inspires a liking for them. In one a white horse and a white bridge in the sunlight make an interesting byplay of tone. There is also a meadow scene, with some cattle, high above the sea, in which a pale sun, breaking through an incoming mist, touches the flanks of the reclining cattle.

"A Queen of France" is one of the best of the Paris impressions, the Queen being an image in stone in one of the gardens where she stands quite ignored by the moderns who sketch or walk under the trees. There is a long panel, painted at Rome, which has distinction of style, although its subject is merely the clothes hung out to dry from some of its crumbling yellow houses. —H. C.

### A Portrait by Maesch

A portrait of the former Miss Barbara Guggenheim, now Mrs. John Lawson Johnston of Washington, D. C., is shown at the Ralston Galleries until April 10. The artist is Ferdinand Maesch. There is an easy grace in the posing of the subject who sits, gowning in green shot with gold, on a low divan, leaning forward a little on one arm. The pink ostrich fan which she holds at her side rounds out the color scheme of the picture quite pleasantly.

The figure is enveloped in a warm, soft light, and the flesh tones, particularly of the cheek in shadow, are observed with great nicety. The dark hair, parted in the middle, is exquisitely painted. The portrait is likable because it disregards all that is spectacular, harsh, or too obviously decorative and concerns itself with preserving its subject intimately and graciously. —H. C.

### Five Exhibitions at Anderson's

Lavish is the word for the present exhibition policy at the Anderson Galleries. With all the various auctions going on below, they have staged a group of no less than five picture shows to regale the gallery trotters. Katherine Whitmarsh's symbolic paintings, Lucille Douglass' pastels of China, landscapes and portraits by David A. Vaughan, William G. Reindel's

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work in various media, and Joseph Pennell's annual exhibition of his pupils' work at the Art Students' League are shown.

Miss Whitmarsh employs a scale of pure color for her pictorial interpretations of the Scriptures, using vivid rose and green, blue and orange, red and orange, et cetera, in bold juxtaposition. She has evolved a unique picture form, a manipulation of colored areas that produces a decided sense of abstraction and mystery. A strong and imaginative purpose runs through her work, sending forth designs of a highly symbolic nature that must have a large appeal for those who are in touch with this manner of painting. There is very little sense of spontaneity in her technical procedure, however, so that the purely pictorial aspect of her work falls short of her symbolic ideas. "Mount of Revelation" is a blazing mass of color, and her "Straight and Narrow Way" is laid across flaring yellow fields.

"Waterways of China" is the general heading for Miss Douglass' sketches. Her pastels are persuasive interpretations of the China that lies away from the beaten track. She gives delightful glimpses of upstanding junks with their flaming sails and painted sterns, of temple steps with embowering vegetation and pinnacled roof trees above. The spring bridges that arch the Chinese canals have afforded this American painter many a fine moment of inspiration.

"Three-Arched Bridge, Soochow," with the dun-colored waters streak-

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ing below is one of the finest arrangements. A wedding ceremony trails across another sheet, with all its crimson panoply and attendant excitement. "Red Bridge, Canton," is another fine piece of work. The famous Willow Pattern Tea House that has figured so conspicuously on the blue and white china appears in all its picturesque instability, still holding itself erect above the green-weeded waters at its feet by the aid of friendly bamboo props. "Grey Canal, Soochow," is the artist's most harmonious and successful painting, fine in tone and composition and sentiment. The catalogue is filled with interesting information from the sympathetic pen of Florence Ayscough.

A third offering at these galleries is the work of David A. Vaughan. This artist works in a high-keyed, semi-modernistic manner, mostly in the line of landscape. His subjects indicate a considerable wandering among picturesque places, for the catalogue lists such places as Hameli (Syria), Jerusalem, Cagnes (France), Corsica, Ravello (Italy), Ponta Delgada (Azores) and the African Jungle. His coloration is very pleasing, and his sense of all-over patterning is happy. At all times decoration is served, and to good advantage. A large study of a Corsican peasant is interesting in color and sentiment.

The fourth number on the Anderson list is Mr. Reindel's group of water colors, oils, etchings, and wood-block prints. It is in the last two departments that his work is strongest, and here are signs of a lively talent.

Joseph Pennell's students have once more foregathered in annual exhibition, and they present many interesting phases of the graphic arts in active operation.

#### Mr. Parsons' Students Exhibit

The New York School of Fine and Applied Arts, at 80th St. and Broadway, is exhibiting the work of its students until April 7, with Sunday hours from 12 to 6 P. M. and Monday night from 7 to 10.

The life class, of which Howard Giles is instructor, has carried out Hambridge's ideas of dynamic symmetry to some interesting conclusions. The vitality of these sketches, from the early stages where the geometry of the conception is manifestly apparent to the freer treatments in which the recognition of proportion and relation has become practically a matter of second nature, makes this work entirely different from the ordinary, conventional drawings from the model in the majority of life classes.

The idea of dynamic symmetry is also carried out in the designs of the students of advertising and illustration, and of those who are working out plans of interior decoration and costume. The interesting feature of this year's exhibition is the showing of actual models as well as sketches. There has been a recognition of the fact that a sketch is hardly sufficient and that it is important to see the plan carried out into three dimensions. There are stage models shown in a fascinating miniature theater, with a perfect system of lighting; other models, which put into practice similar principles to those of stage design, are the small cut-out models used for advertising purposes.

The illustration class shows a charming application of museum study in some books designed for children.

## Metropolitan Buys a XIVth Century Marble



VIRGIN AND CHILD FRENCH, XIVth CENTURY

Courtesy of the Metropolitan Museum of Art  
A recent purchase has added to the Museum collections a magnificent example of these rare XIVth century French sculptures in marble. This is a statue, 45 3/4 inches in height, of the Virgin standing and supporting on her left arm the Christ Child.

## Austria to Exhibit to Regain Prestige

Showing in Roman Biennial Largely Due to a Desire to Overcome a Reputation for Export of Trash

VIENNA—Controversies among the Viennese art societies very nearly prevented the participation of the Viennese artists in the Roman Biennial. It is due to the efforts of the sculptor Gustinus Ambrosi that 128 works have at last been forwarded—at the cost of the Italian government—to Rome.

Twenty-two Austrian artists, under the leadership of Signore Ambrosi, are represented, although the great art societies (Künstlerhaus, Secession and Hagenbund) have not officially joined the enterprise.

It is to be hoped that Austria on this occasion will be able to regain her former reputation as a country producing high art, which has been largely impaired through the exportation on a large scale of trash. Switzerland, Sweden and Denmark have even enacted a law prohibiting the importation of art works from Austria. It is plain that the country seeks honestly to show to an international public her earnest endeavors and best achievements in the line of art.—F. T.

## INDUSTRIAL EXHIBIT A FINE SPECTACLE

Metropolitan Museum Houses Ninth Annual Show of This Character—Emphasis on Plant Production

Once again the large Gallery of Special Exhibitions at the Metropolitan Museum of Art is the scene of the annual exhibition of American industrial art, and, as usual, the hall presents a fine spectacle. The various exhibits in this ninth annual show have been harmoniously coordinated so that the general effect is one of richness and charm. The alcoves and cabinets are well stocked with attractive displays, and the walls are adorned with carpets and textiles in effective sequences. Such varied fare is often difficult to bring into proper relationship, but once more the fine showmanship of the Museum authorities has risen to the task with real distinction.

On previous occasions the exhibits have been chosen because of their relation to the Museum collections, but the results of the show two years ago offered such definite proof that the Museum had already become a logical center for the manufacturers and designers that all restrictions in this respect were removed. Now the single restriction is that the objects come under the head of plant production, that they be articles found in varying quantity in shops which the general public frequent. Thus the articles shown are made under conditions where production and sale are important elements, and they stand in contradistinction to the art of the craftsmen who work singly and for individual results.

Among the many aspects of the industrial and decorative arts shown are ceramics, glassware, enamels, furniture, jewelry, lace, metalwork, hardware, lighting features, rugs, silver and goldsmiths' work, textiles of all sorts, and wall papers. There is a general excellence of technical procedure found here, in certain cases running into work of special distinction. The silver is notably fine, as are the jewelry, glass, and metal work. An elaborately designed metal and enamel box after the manner of the early Limoges bindings and reliquaries from Edward F. Caldwell & Company is one of the outstanding exhibits; two metal candlesticks by the same firm are also to be noticed, as are two gilt and silver bookends by Walter W. Wantack. Black, Starr & Frost, Cartier, Inc., Dreicer & Company, Theodore A. Kohn & Son, Walter P. McTeigue & Son and J. Mehrlust are the exhibiting jewelers; and the Corning Glass Works, Steuben Division, are responsible for some handsome cut glass.

Certain clever adaptations of early American style are seen in the furniture of the Kensington Manufacturing Company, and W. & J. Sloane, Somma Shops, Charles R. Yandell & Company, the Bristol Company, Ralph C. Erskine, and William A. French Fur-

niture Company are among the exhibitors in this section. In textiles there are many fine examples that show a wide range of technical ability, yet there is little of originality either in design or color. The same may be said for the wall papers and for the carpets. Many of the lighting fixtures are attractive, and much of the furniture is well fashioned and finished. Other well-known exhibitors are Oscar B. Bach, Samuel Yellin, Marshall Field & Company, Mohawk Carpet

Mills, Flambeau Shops, Inc., Cheney Brothers, Francesc Cugat, Edgewater Tapestry Looms.

—R. F.

#### Soudbinin's "Leda" Sold

From the exhibition at the Reinhardt Galleries, "Leda and the Swan" by Seraphin Soudbinin has been sold to Miss Constance Morris, daughter of Ira Morris, former Ambassador to Sweden. The work is executed in black lacquer.

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## VIENNESE GALLERY TO EXHIBIT FAKES

State Institution Seeks Thus to Educate Art Patrons—Story of a Purchase by ex-Senator Clark

VIENNA—The Viennese State Gallery intends to arrange an exhibition of fake pictures for the purpose of giving the public an opportunity to study them and to avoid the acquisition of such worthless objects.

In this connection, a story of the lately deceased Senator Clark is being told. It is said that twenty years ago he bought here the collection of Herr Preyer, conductor at St. Stephen's Church, for 1,750,000 Austrian florins (3,500,000 gold crowns). This collection, consisting of 120 paintings of Italian, Dutch and Austrian origin, was taken to New York and incorporated in Mr. Clark's gallery.

Experts invited to inspect these acquisitions discovered that about thirty of these paintings were not originals, but excellent fakes. The former owner was not found guilty, for he had himself been a victim to swindlers, but Mr. Clark was so upset about the affair that he never visited Vienna again.

### Books on Austrian Art Planned

VIENNA—The Viennese Institute for Art Historical Research plans a series of publications dealing with the most important among Austrian art treasures. Excellent and copious plates and first-class lettering and binding will attract the interest of connoisseurs and scholars.

## BARNES AGAIN RAPS PHILADELPHIA'S ART

(Continued from page 1)

tors of the dead elements of the past. One who cannot see in Renoir a modernized version of the great Greek traditions, or in Matisse the Persian and Hindu traditions, in Picasso the Florentine tradition, and in Soutine the Egyptian and Venetian traditions, is indeed both uninformed and esthetically dead.

"Many, indeed, of Mr. Dillaway's activities in the school room call to the spectator's mind images of the burlesque show and the vaudeville circuit. One of his favorite methods of teaching 'art' is to show to pupils various color-gamuts, including that of the spectrum, and a set of pictures, including some by himself, and then to play for them on the flute. The pupils are asked to correlate the notes with the colors, and the melodies with the pictures. The purpose of the performance is not, apparently, to develop his hearers' sense of the comic, but to indoctrinate them with an ancient error, so long since exploded that the famous French writer, Huysmans, could caricature it in 'A Rebours' nearly two generations ago."

In the same number of the *Journal* Dr. Buermeyer writes of "The Graphic Sketch Club and Education." Among many other derogatory phases is this: "The Graphic Sketch Club with its unorganized mixture of literary, historical, religious, self-seeking, and thread-bare plastic values, is the fortress of conventionalism, and what it has contributed to real education is substantially nothing."

## FREUND COLLECTION SOLD FOR \$217,028

Most Successful Art Auction of the Season Draws Spirited Bids from Collectors at Anderson Galleries

Probably the most successful art auction sale of the season was that last week of the Karl Freund collection at the Anderson Galleries. With a nucleus composed of objects of art from this eminent expert's apartment at the Hotel Netherland, additions were made of paintings and objects from Sion House, Twickenham, England, as well as of early American furniture from the estate of the late Henry F. De Puy, of Easton, Pa.

There were many items of particular interest to collectors, and as a result the five sessions realized \$217,018. Among the more important sales were the following:

- 34—Silk, pearl and bead embroidered ante-pendium, Spanish, XVII century; E. F. Collins, Agent .....\$25
- 41—Queen Anne walnut cabinet on stand, English, about 1710; B. K. Du Bois .....\$290
- 42—William and Mary inlaid walnut chest of drawers, English, about 1690; O. G. Rockwood .....\$290
- 46—Two black-and-gold English empire lacquer glass cupboards, English, early XIX century; H. W. Converse .....\$285
- 75—Winged armchair; J. R. Ackerman .....\$245
- 80—Reclining seat, English, early XIX century; Miss Rose Cummings .....\$235
- 83—Charles II walnut day-bed, English, about 1680; F. G. Tallman .....\$375
- 94—Elizabethan oak withdrawing table, English, early XVII century; Miss H. Counihan, Agent .....\$375
- 95—Three-piece mahogany dining table, English, XVIII century; Miss H. Counihan, Agent .....\$550
- 100—Mahogany and marble chest of drawers, English, about 1695; H. J. Emerson .....\$325
- 107—Georgia needlework carpet, English, first half of XVIII century; L. S. Griswold .....\$725
- 108—Sheraton mahogany sideboard, English, XVII century; Mrs. F. F. Rongy .....\$300
- 145—Sheraton satinwood suite of beauty, English, XVIII century; Miss H. Counihan, Agent .....\$400
- 213—Painted scrutoir highboy, Pennsylvania, XVIII century; Miss H. Counihan, Agent .....\$410
- 219—Set of Duncan Phyfe breakfast-room chairs, American, XVII century; Mrs. F. F. Rongy .....\$320
- 230—Victorian needlework carpet, English, first half of XIX century; Mrs. L. A. Du Bosque .....\$260
- 232—Victorian needlework carpet, English, first half of XIX century; Mrs. S. L. Richter .....\$250
- 236—Two waterford crystal glass girandoles, English, XVIII century; E. F. Collins, Agent .....\$475
- 243—Mahogany bookcase, English, XVIII century; Mrs. W. N. Delancey .....\$280
- 263—Two Chinese blue glaze vases on ornolu mounts, Yung-Cheng; F. Hollister .....\$360
- 264—Two Chinese grey glass porcelain vases on cuivre doré mounts, Cheng-Lung; B. M. Crawford .....\$275
- 279—Two Lowestoft (famille-verte) urns, "French" Chinese, XVIII century; Mrs. C. Woods .....\$270
- 280—Two Lowestoft (famille-rose) urns, "English" Chinese, XVIII century; H. B. Grinnell .....\$275
- 283—Lowestoft (famille-verte) dinner service, "English" Chinese, XVIII century; E. F. Collins .....\$600
- 289—Hepplewhite dining-room set of eight chairs, English, XVIII century; Miss H. Counihan, Agent .....\$300
- 299—Two marble stone urns, English, late XVIII century; Mrs. C. Woods .....\$270
- 340—Portrait of the Honorable Mrs. Daimier, by Opie; Mrs. R. H. Manne .....\$2,400
- 345—"Self-Portrait of the Master," by Reynolds, 1723; Mrs. H. W. Hackley .....\$1,900
- 346—"Portrait of Thomas Chippendale," by Reynolds, 1723; Miss H. Counihan, Agent .....\$1,650
- 347—"Portrait of Emanuel Marie Louis Marquis De Noailles," by Stuart, 1754; E. F. Collins .....\$1,500
- 367—Two bronze candlesticks, Genoese, XIV century; A. Arnold .....\$3,200
- 368—Bronze group, Hercules and Antaeus, by Gian Da Bologna, 1524; A. Arnold .....\$1,250
- 393—Historic tapestry woven at Tours for Claude D'Aumale, French, early XVI century; Henry Dawson .....\$5,000
- 394—Hunting tapestry of the Renaissance period, Flemish, XVI century; Dr. G. F. Muller, Agent .....\$3,250
- 395—Renaissance hunting tapestry, Flemish, XVI century; F. Maluf .....\$1,200
- 396—Late Gothic hunting tapestry, Flemish, end of XVI century; Miss H. Counihan, Agent .....\$1,100
- 397—Enghien hunting tapestry, French, XVI century; A. Arnold .....\$5,500
- 403—Tapestry depicting the history of Don Quixote, Flemish, XVII century; A. F. Lisle .....\$3,600
- 404—Lille armorial tapestry with the story of Don Quixote, Flemish, XVII century; G. R. Mickle .....\$4,500
- 410—Fulham "Teniers" tapestry—"Winter," English, XVIII century; G. M. L. Searcy .....\$2,800
- 473—Walnut and Renaissance tapestry settee, Italian, XVI century; James Leary .....\$500
- 479—Two Renaissance tapestry Stuart chairs; Mrs. C. S. Wilkes .....\$700
- 480—Renaissance petit-point panel, English, XVI century; Mrs. R. N. Moon .....\$450
- 487—Needlework carpet of the period of Charles X, French, first quarter of XIX century; Mrs. C. L. Weeks .....\$450
- 497—Two Louis Seize Merisier wood and needlework armchairs, French, XVIII century; J. R. Weldon .....\$400
- 501—Louis Seize marquetry commode, French, XVIII century; J. R. Weldon .....\$500
- 507—Renaissance tapestry Stuart armchair; C. L. Wake .....\$425
- 508—Renaissance tapestry Stuart armchair; J. R. A. Mathe .....\$490
- 520—The painted drawing room by Periglesi, with landscapes by Zuccarelli, from Waddesdon Manor, Buckinghamshire, England, English, XVIII century; E. F. Collins .....\$1,500
- 534—Two Renaissance tapestry Stuart armchairs; C. R. Master .....\$950
- 539—Carved reredos of Gwydyr Castle, Welsh, late XV century; Miss H. Counihan, Agent .....\$2,700
- 550—Chippendale mahogany bookcase, English, XVII century; John Drummond .....\$900
- 551—Renaissance tapestry Stuart armchair; John Drummond .....\$425
- 553—Louis Quinze rosewood commode, French, XVIII century; John Drummond .....\$525
- 566—Louis Quatorze needlework walnut armchair, French, XVII century; Miss H. Counihan, Agent .....\$425
- 624—Gold snuffbox presented to Louis Seize by the principality of Dnukirk, 1780; Miss H. Counihan, Agent .....\$1,750

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### SAMUEL MARK GALLERIES

April 7, 8, mornings and afternoons—Collection of jewelry, silverware, household furniture and furnishings from the property of the estate of Joseph Shelton, together with additions from other estates. Collection of paintings by William Bliss Baker, William Hart, Von Blaas, and others.

## STUDIO NOTES

John Young-Hunter has just completed a three-quarter-length portrait of Mrs. Carl Langenberg, a society leader of St. Louis. Early in May Mr. and Mrs. Young-Hunter will sail for Europe to remain until the autumn.

Anton Basky, Hungarian sculptor, is making a portrait bust of Count Karolyi, former president of Hungary, at the count's temporary residence, 140 Lexington Ave.

Bena Virginia Frank sails April 15 for a tour of the museums and galleries of France and Spain.

Jeanie Gallup Mottet, who had expected to sail for Europe this month, has abandoned her plan, and will leave for her summer home in Provincetown within a few weeks, where she will paint until the autumn.

Yasuo Kuniyoshi and his wife, the former Katherine Schmidt, sailed for Europe last week to remain for several months.

Henry Salem Hubbell, who served on the Academy jury, has returned to his winter home in Florida. He will spend the summer in Silvermine, Conn.

Cora Brooks and Isabel Branson Cartwright will sail for Europe on April 14. They will join Helen McCarthy, who has been abroad since December, and will remain there during the summer.

Yarnall Abbott opened his new studio and home in Philadelphia with a house-warming, which was largely attended. His exhibition will open at the Ainslie Galleries April 17.

Robert Brackman has taken a studio at 67 West 52d St.

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Thousands of architects will attend the Annual Convention of the American Institute of Architects and other conventions and congresses held in conjunction with the exposition.

An exquisite decorative scheme, involving the remodeling of the interior of the Grand Central Palace will present a resplendent and beautiful background to the exhibition.

In addition, the construction, equipment, and decoration of business building, factory and home will be presented by more than 140 individual exhibitors.

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### A TITIAN, A RENOIR BOUGHT BY WIDENER

Venetian Painter's "Venus and Adonis" Now in the Collection Eventually to Belong to Public

Two more famous paintings have been added to the collection of Joseph E. Widener in Lynnewood Hall, Elkins Park, Philadelphia. Titian's "Venus and Adonis" comes from the collection of Lord Spencer of England, and Renoir's "La Danseuse" from that of the late Paul Durand-Ruel in Paris.

Simultaneously comes a confirmation of the announcement that Mr. Widener will give his entire collection to the public as a memorial to its founder, his father, the late P. A. B. Widener. The place where this memorial will be housed has not been determined, but it will be adequately endowed.

Also, Prince Felix Youssouppoff of Russia has just returned to this country to continue his litigation to recover the two Rembrandts he sold to Mr. Widener three years ago. The next hearing is set for April 6.

Titian's "Venus and Adonis" was one of at least eight paintings of the name emanating from the studio of Titian. Sensational newspaper stories that it cost \$1,000,000 are ridiculed by experts. Also, it is not a recent purchase, but was acquired by Mr. Widener between one and two years ago from a London dealer named Sully. It may have brought \$200,000. The Renoir certainly did not cost more than \$100,000, if as much.

When Renoir painted "La Danseuse" in 1874 he gave it to his friend and patron, a Mr. Deudon, and later it changed hands for 300 francs. The late Mr. Durand-Ruel would not have sold the picture to a private collector.

#### Eight Titians of the Same Name

LONDON—In the catalogue of the Darnley collection, to be sold by Christie's, May 1, No. 79 is another "Venus and Adonis" by Titian, and in the footnote to the announcement of the picture these facts are given, indicating that at least seven replicas of the work were painted:

"This picture is different from any of the several versions, though with slight differences the one in the Spencer collection is most akin to the Darnley picture, having the Cupid awake and clasping a dove. The famous version at the Prado, the examples at the National Gallery, in the Normanton collection, the Torlonia Gallery, Rome, and the one formerly at Leigh Court, have the Cupid asleep. The picture at Vienna is without the Cupid."

#### Collector's Mania Leads to the Downfall of a German Savant

BERLIN—A certain Dr. Hauck, rather well known for his publications on themes dealing with the history of civilization in Germany, was convicted of having stolen a great number of old documents, letters, charters, manuscripts, etc., from different museums throughout Germany and Austria, and also from the British Museum in London and the Vatican at Rome. Dealers and private collectors have also suffered damage. Through his reputation as a scholar, the thief was admitted at all libraries, archives, etc. The reason given was simply a collector's mania.

#### Gutekunst & Klipstein Catalogues

BERN—Special catalogues Nos XVII and XVIII have been issued by Messrs. Gutekunst & Klipstein. The first includes the graphic work of old and modern masters, representing Germany, Holland, France, Italy and England. The second is devoted to Van Angeren, Daubigny, Daumier, Haden, Jacque, Klipstein, MacLaughlan, Legros, Whistler and Zorn. Both catalogues are well illustrated.

### Portrait by Ferdinand Maesch Exhibited



"MRS. JOHN R. LAWSON-JOHNSTON"

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Courtesy of the Ralston Galleries

Now on exhibition at the Ralston Galleries, 4 East 46th St. The sitter was formerly Barbara Guggenheim.

### WOMEN ARTISTS IN ALLIED ARTS SHOW

Decorative Sculpture Will Be Well Represented by Them, Painting Less So in Grand Central Palace

Decorative sculptures will be well represented by feminine artists at the Exposition of Architecture and the Allied Arts at the Grand Central Palace. Among them are Brenda Putnam, Grace Mott Johnson, Eugenie Shonnard, now in Paris; Hildreth Meier, now in Spain; Malvina Hoffman, Emily Winthrop, Lauren Ford, Evelyn B. Longman, and others whose exhibits are not yet recorded.

There will be but three women muralists, and one woman architect represented, although in the field of landscape architecture women will be quite prominent. The muralists are Violet Oakley, Clara Thomas and Edith Emerson. More than a score of men who are decorative painters are to be represented. The woman architect is Theodate Pope, of Stamford, Conn., who in private life is Mrs. John Wallace Riddle.

Writing to the foreign exhibition committee of the exposition, which will open for two weeks, beginning April 21, Sir Robert Lorimer, A. R. A., observes: "I hope you will like the Paisley War Memorial. The lady sculptor, Mrs. Meredith Williams, who did the bronze group, has, I think, great feeling for decorative work. The group is intended to represent the spirit of the Crusaders, and in my humble opinion is one of the few pieces of sculpture produced by the war which has the right feeling

about it. It is romantic and at the same time thoroughly modern, and could never be taken for anything but a memorial for 1914-1918. One hundred and ninety-seven designs were sent in in an open competition."

The decorative plan of the interior of the Grand Central Palace is in the hands of Howard Greenley, chairman of the committee on decorations, who has been able to call freely on the sculptors and muralists for the perfection of his scheme. The interior of the Palace will be entirely recovered, not one foot of its original surface remaining, to present what is hoped will appeal to visitors as an artistic spectacle. The exposition will be open to the public. It will be held under the auspices of the Architectural League of New York and the American Institute of Architects.

#### Lydia Field Emmet Wins Popular Prize at the Pennsylvania Show

PHILADELPHIA—The painting which won the Philadelphia or popular prize of \$100 this year at the Pennsylvania Academy was the portrait of "Jack and Leonard" by Lydia Field Emmet. Every visitor to the exhibit is allowed to vote once during the next to the last week. This is the first time for three years that the prize has not gone to a nude. The picture shows two curly-headed boys in old-rose colored sweaters, posed with great naturalness.

This same painting was again voted the most popular on the special evening for the Civic Club, when 1,500 persons visited the galleries under guidance of twenty-nine artists. In this vote the nearest competitors were "Anna, Agnes and Mary" by Charles Franklin Galt, "Spanish Sisters" by Abram Poole, and "Charlotte Handley" by Camelia Whitehurst.

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Vol. XXIII—April 4, 1925—No. 26

## THE WIDENER GIFT

There can be no adequate expression of gratitude for so magnificent a gift to the public as the Widener Collection. When the parties to such a transaction happen to be, on the one side, an individual, and on the other, a nation, it is the individual that is most articulate. It is not in the platitudes of the press that sufficient appreciation will be meted out to Mr. Widener for having given formal announcement of a plan, which was hinted at last October and had its inception in his father's will ten years ago. Gratitude in this instance will be, so far as Mr. Widener is concerned, an intangible thing, and much of it will come from people who are not yet born.

And yet, in this wise generosity, the donor is in reality doing no more than the right and appropriate thing. It is a matter of experience that great paintings in private collections are more easily accessible in Europe than here. Europe bewails the departure of her art treasures to the American millionaire, and the average American citizen may well add a tear or two of his own, for he would have a much better chance of seeing them in Europe than in America, where they are so quickly absorbed into some of our great hidden collections. An example is furnished by the Tennant-Glenconner English paintings which in their London home were visible without too much difficulty to the casual visitor, but now have passed to various American owners whose identity is a closely guarded secret. Americans are not yet accustomed to being collectors and they do it a little awkwardly. In Europe, centuries of ownership seem to have inculcated a certain graciousness in the matter of sharing works of art with those who could never hope to have legal ownership of them. In this country great collectors are with difficulty enticed out into the open even to the extent of permitting their art treasures to be revealed through an article in a magazine.

When a great collection is really thrown open to the public, as Mrs. Gardner's in Boston, the Freer art works in Washington, and the Widener group at some future day, it really means that a door is opened through which the public has every right to enter. The collection which has just been enriched by Titian's "Venus and Adonis" contains, among its many Rembrandts, the "Descent from the Cross," and among other treasures, Vermeer's "Woman Weighing Pearls," Donatello's "David," Botticelli's "Madonna and the Thorns," the small Cowper Madonna by Raphael, and works of Hals, Velasquez, and three of the Cattaneo Van Dycks. It has become too much a part of the art tradition of

our people not to belong, in a sense, to the people, wherever the legal ownership is vested. No amount of money can ethically buy the right to a work of art that holds a significant place in the development of art, although the popular conception would probably be to the contrary, strengthened with arguments based on the incontestable right that "what is mine is mine."

If some of our other collectors would put a portion of the Widener example into practice they would show their recognition of the trust which they have assumed by becoming the owners of historic art. It would not necessarily mean giving their art to the public. The only gift that is necessary is the permission to see it. This will no doubt come in time. We are too new at collecting and a sense of ownership is overly strong in the young. Art by its very nature is a communal thing. It belongs to all who love it. Appreciation of it is the only real ownership. The work of art which requires visual perception of it dies a temporary death while it is entombed in some of the costly mausoleums erected for its glorification. But every time it is seen it is born anew into the consciousness of a people and continues as a living force.

## "MILLION-DOLLAR" ART

Some of the sensational daily newspapers will never be satisfied in their reporting of news about art until some work is sold for \$1,000,000 or more. Within the week one New York paper actually used headlines with the words "Million Dollar Picture" featured, although there was no basis for assuming that even half that sum had been paid for the work exploited, which happened to be one of seven or eight replicas of Titian's "Venus and Adonis," a painting acquired between one and two years ago by Mr. Widener.

The actual price paid for this work, as learned by THE ART NEWS, was not over \$200,000. It came from the collection of Lord Spencer, and was purchased some time in 1923 from a dealer in London named Sully. This did not prevent the paper from "playing up" the sale as though it had taken place the day before, and ignoring the fact, if the writer knew it, that at least seven other paintings with the same title were signed by the name of Titian. The Prado Museum, the National Gallery, and other famous galleries each have Titian's "Venus and Adonis," and on May 1 another will be sold from the Darnley collection by Christie's in London.

The daily papers a few years ago did their best to stretch the price paid for "The Blue Boy" of Gainsborough by Mr. Huntington into seven figures, but the best that they could do was \$850,000. The fact is that at the rate of exchange prevailing at the time the sale was made the price was less than \$650,000, as reported at the time in THE ART NEWS. But why spoil a good story, when the readers of the average sensational daily think of art only in terms of dollars—if the headline writers are to be believed? Foreigners reading such headlines are justified in forming the opinion that the interest of the American people in art begins and ends with the dollar mark.

## OBITUARY

## ARTHUR VIRGIL HOWE

Arthur Virgil Howe, landscape painter, died at Troy, N. Y., after a long illness. He was 65 years of age. He was the room mate in his student days of Frederic Remington. They attended the Episcopal Institute at Burlington, Vt., together, and it was there that both resolved to follow art as a career. Later Mr. Howe and Remington occupied a studio together in New York.

## LILLIAN G. HENIUS

Lillian G. Henius, for years a member of the Provincetown colony of artists, died at her studio in Cordova Road, near Highland Park, Pittsburgh. Mrs. Henius exhibited in New York, Philadelphia and Pittsburgh, and her "Idle Fisherman," a Provincetown conception, won third honors in the last exhibition by the Associated Artists of Pittsburgh.

## A Painting by Marcius-Simons Displayed



"THE CHOIR INVISIBLE"

By PINKY MARCIUS-SIMONS

Courtesy of the Plaza Art Rooms, 5-9 East 59th St.

This painting by Marcius-Simons is now being shown at the Plaza Art Rooms. The artist was born in New York in 1867 of an old American family. He began his life work at 12. His first painting in the strict sense of the word he signed at 16. Strange to say, he was first known through his genre paintings, small pictures, painted mostly to supply the means for the study and elaboration of his future art. His surroundings and necessities were to blame in part for this, as whenever a glimpse of his wonderful imagination or his brilliant coloring sought to fight its way through the same strata of the usual trivial anecdotal compositions, then in vogue, the work was condemned as not likely to suit the public taste.

To build his cathedrals and fairy palaces he studied architecture and perspective, not as a painter, but as an architect. To evolve scientifically evanescent angles, he studied anatomy till G6rome stopped him, saying: "You wish to become a painter, not a doctor; pass to other things." He acknowledged gratefully the lessons, imbibed more than taught, from such men as D6taille, G6rome, and Vibert.

A painting, "St. Elizabeth de Hongrie," painted on glass and sent by the artist to the second exhibition of the Rose Croix in Paris, brought to him at once recognition and success. Mr. Camille Groult, the art collector, bought it, and placing it in his gal-

leries, invited the author to come and see it in its new environment. There, for the first time, the young man gazed upon the works of Turner, to whom he was destined to be compared so often in the future. Not that Turner's ideals were in the least those of Marcius-Simons, but because thus put before the achievements of the later Turner he was able to measure the worth of what he had already evolved in the solitude of his silent studio.

Marcius-Simons was often heard to say that, in his opinion, music is the greatest of arts and the lyric drama the greatest of musical achievements. In the light of this opinion, one can easily conceive the impression that the writings of Richard Wagner made on the painter. Using his palette as a chromatic scale to produce new harmonies of color and varieties of shades, Marcius-Simons proceeded literally to orchestrate his pictures as a musician scores, and to express thoughts through the medium of the painted object.

He commenced a gigantic task, that of depicting the Nibelung Ring in a series of paintings. "Parsifal," separated from the original whole for obvious reasons, was the first of the great pictorial dramas thus put before the world. But the Ring itself with its numerous sketches and studies was doomed to destruction, according to the invariable custom of the painter, when the mighty pictures were completed. He died at Bayreuth on July 17, 1909.

## A View of Art and Religion

By Frederick K. Detwiller

There never was a time in all the history of mankind when art and religion did not walk hand in hand, except the present one. We find, under a narrow epoch of religious intolerance, the church and state in the republic have become one and all kinds of moral laws are enacted of which censorship is the latest example. The idea that the law is made to regulate the affairs of the citizen and not to prohibit has not yet penetrated the blue skull of the reformer. One of the examples of neglect and the greatest victim of this medieval stagnation is the starvation and death of native creation in the fine arts in America and the wilful lack of proper schools for its teaching in the colleges and other public institutions. Were it not for a few examples of men who, with great courage and fortitude and solely on their own resources, have ridden the storm, there would not exist today any school of American painting. The college being a direct ward of the church, the influence to kill all effort in contemporary creation of art has been almost accomplished within

its academic walls. Being afraid of the use of the nude, that it might lead to immorality and not to be dragged into a perplexing situation, they have treated all modern art with a cold and lofty indifference, and when the faculty was forced to deal with it have permitted only its historical, religious and book side to be taught. The result is that the graduate of collegiate America is unprepared to know or appreciate contemporary painting, and when he becomes wealthy or a buyer he at once goes to the authorities to form his taste, or to books or dealers, or takes trips to Europe to find names and reputations; that is to say, Rembrandt, Hals. He pays fortunes mostly for fakes of approved and standard museum brands. While on his athletic side he is a sport, on his esthetic side he is a dumb-bell and hasn't the judgment of what he likes or the courage of his convictions, and in this respect he is mentally inferior to a Chinese coolie or a French barber. As a collector of individual taste and originality, he does not seem to exist.

The college on its technical side is in a more advanced state. These practical men at once threw off the burden of Greek and Latin, took on modern languages, and with keen fore-

sight knew the mind could be trained better by that which is alive than by that which is dead. This action placed them in the forefront of that sort of thought, so that they are leaders in the world today in many branches of scientific achievement. But on its academic and literary side the college rests heavily on the past. It is an intellectual serf to a superior Europe, and is a stagnant rehash of an approved and revised history of it.

The architectural confusion of the college buildings on most campuses reflects the mental bedlam of its professors, and the unproductiveness in the field of literature, drama and art of its graduates shows clearly their inherent weakness and where to place the blame. At Harvard we find the Fogg Museum rightly named. It is not much concerned with modern art, but again the official program of the past is pulled. History of art is mostly to be taught. A bequest from Rockefeller for the education of museum curators is on the new menu. There is a strange leaning at this institution for Chinese and Japanese art, and no doubt the museums of the future will be crowded with masterpieces of the Orient as those of today are with the art of Europe. And again native encouragement and representation will be retarded for some centuries by the influence of these new and advanced directors who will control the art museums of America.

We are glad to see that Yale has at last declared itself for the theatre, and the Dr. Baker incident shows there is some sign of an intellectual awakening and rivalry. However, its architectural expression is to go back to the English Gothic, so she will forsake for a time her traditional Colonial—being too weak in originality to sing a song for herself.

The moral idea of putting the student in an inferior complex is also at work, just as Europe tries to place a fixation that art cannot live or be created in America. So the faculty holds the medieval idea of chastisement to all teachers of new wisdom. This attitude is commonplace today. When President Meikeljohn expressed a thought and awakened the academic slumber, he had to be expelled from Amherst. When President Butler of Columbia takes on a live subject like prohibition, there is a great disturbance from the pulpit.

In the time of the ancient Greeks thought was not enslaved to huge libraries of books, but when they were inspired they created, their instructors encouraged. Architects worked on memory impressions and not from photographs, and if they saw the temples of ancient Egypt, to them they suggested new columns of Pentelic marble for Greece. Today we should have not a replica of Notre Dame de Paris for St. John the Divine in New York, but a new American cathedral with new engineering feats with the help of steel and modern construction, its wall decorated by American contemporary artists. As new spiritual miracles have happened since the days of Raphael and Michelangelo and new crusaders have died by the millions to make the world safe for democracy, they might be here considered as worthy of perpetuation in mural decorations.

Follow the artist who goes to nature for his picture and to the place where inspiration speaks to him. Some even take the canvas here and work directly; other make minute notes and careful sketches; still others take mental observations—lie in the grass and with half-closed eyes get the impression into their sub-conscious mind, and then, when alone in the studio, brush it on the canvas. This is real knowledge which could not be got at college or from books. These are new creations, and in this way original poetry, music and art are born.

We find in our great communities whole sections of the mentally dead. The inhabitants are materially alive, but they are usually led by a clergyman who is a relic of the Dark Ages. They stop and censor plays, music, raid defenseless outcasts, stop horses from running, break up games, become voluntary or self-appointed police. These people are full of fear. If you show them a new creation, they do not respond. They are colorless when asked directly to venture any opinion. Smiling and coldly they remark, "I am unprepared to say." But time is beginning to change all this. I scent the morning air of the modern renaissance. The church will come out of the shadow of the narrow nave and into the sunshine and light of God. The colleges will teach art and creation. The church will try to use the theatre, since it cannot destroy it. The Golden Age will come when again art and religion will walk hand in hand. The new world will rejoice and we will never again return to Plymouth Rock and America will become a nation which will have a color all its own, as beautiful as the Ancients' and an original expression as distinctive and as fine as that of the Chinese, Egyptians and Greeks.

**JAMARIN**  
**RARE ART-WORKS & OLD MASTERS**  
 15, AVENUE DES CHAMPS-ELYSEES  
 (ANCIEN HOTEL DU DUC DE MORNAY)  
**PARIS**

**PHILADELPHIA USES  
THE "DAYTON IDEA"**

A Circulating Gallery of Pictures  
Will Be Conducted by the Pennsylv-  
vania Museum and Art Alliance

PHILADELPHIA—The circulating library of art will make its debut in this city with an exhibition and private view at the Pennsylvania Museum, Memorial Hall, April 20, under the auspices of its joint sponsors, the Museum and the Art Alliance.

Although the idea hails from Dayton, O., it is an innovation in local art circles. According to the present plan, some 500 paintings, the work of contemporary artists, will be shown in the east corridor at Memorial Hall for six weeks, after which time the collection will be exhibited in other parts of the city.

The object of the movement, as interpreted by its promoters, is to stimulate among the public a desire for art ownership, and to demonstrate that such ownership is possible without "spraining" the family income.

The pictures on exhibition will be loaned to responsible persons in the manner of a circulating library, so that prospective buyers may have the rare opportunity of living with a work of art, and satisfying themselves that it will fit into their environment before completing the purchase. The pictures may be kept a month, subject to renewal if a desire to buy is manifested.

Five Philadelphia artists of note have already promised examples of their work: Daniel Garber, William L. Lathrop, John Folinsbee, R. Sloan Bredin and Morgan Colt, while among those on the jury of selection are Huger Elliott, principal of the Pennsylvania Museum and School of Industrial Art; Dr. Arthur E. Bye, curator of paintings, and Samuel Fleisher, of the Art Alliance.

**New York Dealers Purchase Many  
Pictures at the Freeman Sale**

PHILADELPHIA—The sale of the collections of Victor E. Dessart and Robert F. Woehr was at the Samuel T. Freeman Co. Galleries March 30 to 31. In this first day the sales totaled only \$9,320. The highest price was paid for a Daubigny landscape which sold to R. Mitchell for \$1,500. Leroy Ireland, New York, paid \$1,200 for a Rousseau landscape and \$500 for a cattle group by Anton Mauve. Most of the paintings were bought by New York dealers. Ten were acquired by Mr. Wertmeyer for the Metropolitan Galleries. Mrs. John C. Martin, Philadelphia, purchased landscapes by Georges Michel and J. L. Stewart for \$230 and \$410 respectively.

On the second day "Passing Clouds," 40x50, by Alexander Wyant, was sold to a Philadelphia manufacturer for \$7,750, a painting which was bought for Judge Horace Russell's collection from Mrs. Wyant. A Corot, his first salon picture, shown in 1827 and again in the 1895 centenary, "Le Pont de Narni," sold for \$4,600, and a Harpignies for \$1,750 to a Philadelphia collector. "Jeremiah Mason," by Gilbert Stuart, was sold for \$700 to J. T. Colburn with a letter as to its authenticity by G. Frank Muller. A. G. Mason purchased the "Fagot

Gatherer," by Millet, for \$2,900, and the Metropolitan Galleries of New York bought in five modern paintings. Other sales were: Farm scene by Cazin, \$1,900; Turner, \$1,800; "Nativity," by Fragonard, \$1,800, and a Gainsborough, \$1,000.

**Delegates to Paris Show Named  
by the International Commission**

The commission named by Secretary of Commerce Hoover to report on the International Exposition in Paris announces the appointment of John S. Lawrence, Russell H. Leonard and Edwin Farnham Green, former president of the National Association of Cotton Manufacturers, as the delegates of the National Association of Cotton Manufacturers. Richard Bloch will represent the American Lace Manufacturers' Association.

Government officials of France have sent cables to the commission expressing the keen interest of French industry in the approaching visit of America's delegates. The commission named by Secretary Hoover is composed of Charles R. Richards, chairman, and Henri Creange and Frank G. Holmes.

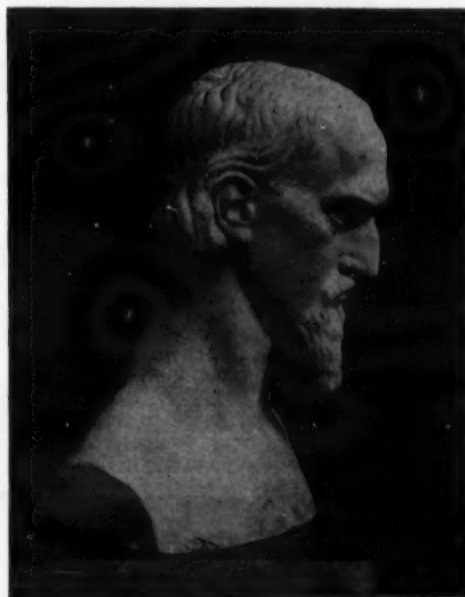
**No German Exhibit at Paris Show**

BERLIN—Rumors that Professor Bruno Paul, director of the Art and Crafts School in Berlin, is at the head of a private enterprise intending to exhibit at the Paris show have been flatly contradicted on behalf of Professor Paul. Pros and cons of such an undertaking are being discussed in German newspapers, but the opinion prevails that the show of a comparatively small part of German art and crafts products would not be favorable for Germany.

**Mr. Dalesio to Visit Europe**

Mr. Carmine Dalesio, of the Babcock Galleries, will sail on Tuesday, April 7, on the Republic for France. His trip will include France, England, Italy, and possibly Switzerland and Belgium. While in Italy he will visit Rome during the pageant, and then proceed north to Florence, Venice and Milan.

**Ivan Mestrovic as Portrayed by Himself**



Courtesy of the Brooklyn Museum

This self-portrait of the famous Yugoslav sculptor is in marble. A critic has said that one sees in his work "the art of all the non-essentials, his folds and lines expressing with astounding delicacy the contour of the body, reminding one not so much of the human form as of the spiritual function."

M. A. Newhouse B. M. Newhouse

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**NATIONAL GALLERY  
GETS A "BLUE BOY"**

But It Is the Work of Millais, Not of Gainsborough—John Lane Gives Beardsley's Work to Two Museums

LONDON—For one wild moment, when learning of the bequest of "The Blue Boy" to the National Gallery, I imagined that America had decided to give us back our Gainsborough. But it is not the Gainsborough—it is the Millais of that name that comes to us by the will of the late Mr. Hugh Cayley, who sat for the portrait when he was a boy.

By another will—namely, that of the publisher, John Lane—the National Gallery and the British Museum are each to receive two of Aubrey Beardsley's original drawings, now, I understand, on loan to the Brooklyn Museum. It will be remembered that Mr. Lane was largely instrumental in helping Beardsley to attain the position that he ultimately occupied. Without this assistance it is doubtful whether he would ever have commanded the public recognition that was accorded him.

—L. G. S.

**Lane's Art for Public Galleries**

John Lane, the publisher and art collector, late of this city and London, in his will, just published, directs that all his portraits, engravings and books relating to Devonshire should go to public galleries. At the present time a collection of original drawings by Aubrey Beardsley belonging to Mr. Lane is in the Brooklyn Museum, and special provisions have been made for the reproduction of these for the use of other institutions.

**EXHIBITIONS**

Wayman Adams, March 14th to 31st  
 Vicken von Post Totten, March 21st to April 11th  
 Nicolai Fechin, March 30th to April 15th  
 Lilian Westcott Hale, April 4th to 18th  
 M. G. McLane, April 11th to 30th  
 Charles H. Woodbury, April 4th to 25th

**Garden Sculpture**

**GRAND CENTRAL ART GALLERIES**

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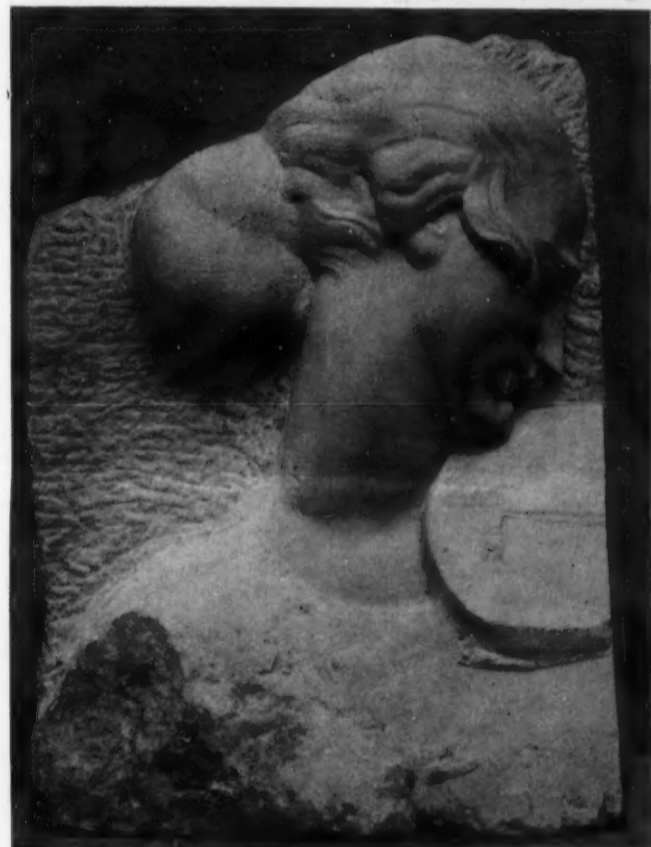
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**DANIEL GARBER, N. A.**

Until April 13th

15 East 57th Street Phone: Plaza 7256 New York City

**A Work by Mestrovic, Yugoslav Sculptor**



"GIRL WITH VIOLIN"

By IVAN MESTROVIC

Courtesy of the Brooklyn Museum

Among the sculptures in marble, bronze and wood by Ivan Mestrovic, shown first at the Brooklyn Museum and now touring the country, is this marble, in which the simplicity and the mystic charm of the artist's style appear.

**To Sell William B. Baker Paintings**

Seven examples of the work of William Bliss Baker, who died in 1887 at the age of 25 years and who was called at the time his principal works were sold the "Corot of America," will be sold at public auction by Samuel Marx, Inc., 24 West 58th St., on Wednesday afternoon, April 8, at 2 o'clock. These paintings were formerly the property of the estate of the late Mrs. William Metcalfe Bliss, of New York and Washington.

**Titanic Memorial by Mrs. Whitney**

WASHINGTON—The Women's Titanic Memorial Association in Washington has awarded a contract for 1,850 tons of rip-rap stone for the site of the memorial at New Hampshire Avenue, in the Rock Creek and Potomac Parkway. The memorial was authorized in March, 1917. Mrs. John Hays Hammond is chairman of the executive committee, and Gertrude Vanderbilt Whitney has been given the commission for the memorial.

**REINHARDT GALLERIES**

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## ART AIDS OFFICIAL GERMAN FUNERALS

Obsequies of President Ebert Beautified Under the Direction of Dr. Redslob, the "Reichskunstwart"

BERLIN—Germany is the only country in the world which, since the revolution, has established an office to advise the government in all questions concerning art.

The arrangement of official solemnities is included in the duties of the "Reichskunstwart," as he is called. The office is held by Dr. Redslob. On the occasion of the funeral of President Ebert of the German republic the efficiency of this office was very clearly made manifest through the tasteful and dignified arrangement of the obsequies.

No trivial and conventional pomp was displayed, but a solemn grandeur was attained through simple means: black hangings, fir and laurel branches and white flowers, black candelabra with open fire pans beautified the principal places of the ceremony. It is also due to the influence of Dr. Redslob that a modern artist, the sculptor Kolbe, took the death mask of the defunct President. —F. T.

### Important Commission for Manoir

CHICAGO—Irving Manoir has been sent by ex-Mayor Carter Harrison to California with an advance order for a group of paintings depicting scenes of that state. Paintings by Mr. Manoir are included in the spring show now on in La Jolla.

### VIENNA

An exhibition of French paintings of the XIXth century, including the most important works of this period, which have been loaned from museums and private collectors throughout France, has been arranged at the Secession in Vienna. Apart from the artistic importance of this show—the last exhibition of French art in Vienna took place in 1903—the arrangement is hailed as a sign for the growing importance of a peace policy. The society Wiener Museumsfreunde had initiated the undertaking and the French government was liberal enough to grant it full assistance. About sixty canvases have been sent from France, and also German, Austrian and Hungarian loan exhibits. The most prominent among the items are Ingres' "Baigneuse," a portrait by David, characteristic works by Delacroix, an early painting by Millet, a sketch by Daumier, "The Mill" by Corot, from the Louvre; and the "Balcony" by Manet, from the Luxembourg. Courbet is represented by two portraits and Cézanne by several landscapes. Van Gogh is shown in an early example of his art, the "Restaurant de la Sirène," while Degas' sketches of "Dancers" give a good idea of his manner. The display also contains works by Renoir, Gauguin, Puvion de Chavannes, Seurat, Signac and Sisley.

A revivifying of the old art of Gobelin weaving is planned by the Viennese Gobelin-Manufaktur, which has its work shops in the former imperial castle. An exhibition in the Künstlerhaus gives an opportunity to review the results of this undertaking. A large triptych by Paris von Gütersloh, entitled "Divine and Earthly Love," is destined for the art and crafts exhibition in Paris, and is not shown here. It is perhaps the most important among the products of this factory and was ordered by the Viennese board of trades at a price of 300 million paper crowns (\$4,285).

On the occasion of the spring exhibitions of the prominent Viennese art societies, to be held April 1-June 15, the Austrian government will award prizes for the best works displayed, to the amount of 100 million paper crowns (\$1,429). In case one of the exhibits is distinctly superior to all the others, the whole amount will be bestowed upon the artist. The jury is composed of prominent Viennese artists and a representative of the ministry for science and instruction. —F. T.

### JOPLIN, MO.

A painting entitled "Grandview Grand Cañon, Arizona," has been installed in the Scottish Rite Cathedral through the courtesy of August Junge. The picture is by Charles W. Dahlgreen, an uncle of Junge. Dahlgreen spent eight weeks at the cañon. The painting measures 8 feet by 10.

### ROCKFORD, ILL.

Paintings by H. T. Lewis were shown at the Belle Keith Gallery under the auspices of the Art Association. There were several sales. Sketches by Marquis Reitzel were shown at the same time. At the close of the exhibition an auction and dancing party was held.

## LONDON

There is at present a marked revival of flower paintings as a means of decoration, and modern compositions of this character are enjoying as great a meed of appreciation as are the earlier examples. The Beaux Arts Gallery, which has already on several occasions broken new ground in the organization of exhibitions (it was here that the thirty-guinea show of works by academicians and others took place), has very aptly carried out the idea of instituting a special exhibition dealing only with flower pieces. This serves to impress on those who may not already have recognized the fact that we possess a remarkable number of artists whose work in flower painting is quite able to take its place with those of the acknowledged masters of the past. As the show includes specimens of the work of Fantin-Latour and Renoir, one has at least some standard of last-century achievement by which to compare, even though the Dutch genius of the XVIIth and XVIIIth centuries is not represented. Miss Beatrice Bland is one of the most accomplished of our modern flower painters, though she shows a tendency to a certain fussiness which is apt to mar the general effect. This is in contradistinction to others who incline to a tightness of design, which gives an impression as of the formality of woolwork or woodcarving. Davis Richter and Mark Fisher seem to hit the happy mean between the two.

Australia has been well represented in the London art world this week, first by the opening at the Leicester Galleries of the Norman Lindsay show and secondly by the Spring Gardens Gallery exhibition of the work of a group of Australian artists working over here. The Leicester Gallery display leaves our appreciation of Norman Lindsay fairly at the same level as it was when he was represented at Burlington House. One has no prejudice against him because he evinces so decided a penchant for the nude, and more especially for the semi-nude, but it is just his fashion of visualizing the nude (and, once more, especially the semi-nude!) that mitigates one's enthusiasm. One feels, in front of his work, rather as one feels when one comes across a marble Venus on whom some practical joker has put a fashionable hat, or encounters a bronze Cupid around whose waist a pink silk sash has been tied. It is interesting to compare a Lindsay drawing with a Beardsley and then endeavor to determine what it is that forms the basic difference between the two. Firstly, one would account for it on the difference in purely decorative quality and draftsmanship, and secondly one would have to admit a fundamental difference of temperament. It is like putting Rabelais next to a comic weekly. One looks in vain for the ecstasy which should inform his themes, and finds only a vast elaboration.

A big contrast is the work of Edmund Blampied in another room. We first made his acquaintance as an etcher, mostly of farm-life scenes, and especially of farm horses. It is doubtful whether a greater success attends him in color than in black-and-white, though he is certainly gaining in mastery of mass and the forceful suggestion of movement. A native of the Channel Islands, his style shows, as might be expected, an interesting blend of English methods with French, and he has frequently been compared to Daumier, who has undoubtedly influenced him not a little. He has the exuberance of youth, and one may look to him for development in the direction of restraint in the near future.

The Australian show at Spring Gardens is not a particularly distinguished one, though James Quinn does his best to enliven it with a number of his acute portrait studies. Not a few of the exhibits have been seen before, as, for instance, Miss Dora Meeson's "London Bridge," an able transcript of a characteristic view of the river at a busy hour of the day. Will Dyson, who is a sort of Australian Raemakers, has a forceful lithograph entitled "Kamerad," in which he deals with the horrors of war, glorified by the enduring love of man for man.

The Queen, who is greatly interested in art, both ancient and modern, not infrequently pays a visit to collectors in order to study their treasures. Not long ago she called on Mr. Eumorfopoulos, who has a famous collection of Chinese antiquities, which he houses on Chelsea Embankment, where he lives. His collection is especially rich in tomb figures and in those archaic figures of horses and other beasts proper to the Tang and Han dynasties.

I hear that Augustus John is writing his memoirs. The record of the life of one of the most colorful personalities in London should make good reading, that is to say, if he gives it the proper Roman tinge that his descent demands. —L. G. S.

## BOSTON

In preparation for an exhibition of small paintings by New England artists, to be opened shortly at the Boston Art Club, Charles Hovey Pepper gave a broadcast talk through radio station WNAC on the evening of March 31.

Recent paintings by Herman Dudley Murphy and Nellie Littlehale Murphy are being shown at the Robert C. Vose Gallery, Copley Square. Mr. Murphy touches the highest mark of his career in these pictures, it is agreed by gallery visitors who have followed his Boston shows. Mrs. Murphy sends her charmingly decorative water colors from Porto Rico, bringing a note of fresh thematic material into local exhibitions.

Dodge Macknight, also, has been ranging afield again in search of pastures new. In his annual show at the Doll & Richards Gallery more than half of his thirty paintings are of subjects found in Canada, mostly on the Gaspe peninsula of the Gulf of the St. Lawrence. Pastoral charm and ruggedness mark these pictures. In addition the artist is showing Cape Cod, New Hampshire and other subjects. Within ten minutes of the opening of the show ten paintings had been sold.

At the Casson Galleries are 200 signed etchings by Frank Brangwyn, and marine paintings by Clifford Ashley, Sorolla, Harry L. Hoffman, Frank W. Benson, Alexander Bowers, Jay Connaway, Paul Dougherty, Gordon Grant, Marshall Johnson, Robert Nisbet, William E. Norton, Charles Patterson, F. K. M. Rehn, William Ritschel, Henry B. Snell, Frederick Waugh, Charles H. Woodbury and Stanley Woodward.

An exhibition of local arts and crafts work was held at the Dedham Community House at the end of March.

Hand-wrought jewelry by Edward E. Oakes, one of the medalists of the Society of Arts and Crafts, is being shown at the society's rooms. The exhibition by the Needleworkers' Guild, which attracted such wide attention by its excellence, is being taken immediately to the New York rooms of the society.

The Massachusetts Institute of Technology has again made available to the public for a limited period its remarkable collection of historical warship models and prints.

A group of small paintings by various Boston artists has been hung at Grace Horne's Gallery.

—E. C. Sherburne.

## BALTIMORE

Lilian Giffen, president of the Baltimore Water Color Club, exhibited at the Arts and Crafts Center a collection of paintings in oil and water colors. They are chiefly marines along the New England coast—glimpses of sea and coast and clouds that present interesting variety of subject and treatment.

## OMAHA

The work of local artists was presented by the art department of the Omaha Woman's Club in a two-weeks' exhibition in the east gallery of the Public Library. Among those represented were Robert Gilder, Augustus Dunbier, Henry Domshyde, Robert Dinning, Augusta Knight, Eva Peterson, T. Lindley and Delia Robinson.

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Exhibition of Recent Paintings by

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Water Colors by Hayley Lever

March 23rd to April 11th

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## DENVER

Frank L. Easton was chosen president of the Business Men's Art Club of Denver at a meeting at Chappell House. Capt. A. J. Treichler was elected vice president, and Edward Arnold secretary-treasurer. The organization is a subdivision of the Amateur Art Club of America. The executive committee comprises Theodore Holland, Richard Parker, A. Morris and George W. Eggers.

Paintings by fifty American artists, chiefly members and associates of the National Academy, were shown at the Public Library until March 31. At Chappell House, water colors of the West and Northwest by Alfred Hayward were on view, and simultaneously water colors and drawings of the Southwest by Dorothy Kent were exhibited.

## ERIE, PA.

Erie is soon to have a valuable addition to its permanent art collection, through the fund bequeathed by the late Henry W. Ranger to the National Academy of Design. The picture will be "Their Son" by Oscar E. Berninghaus.

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## MILWAUKEE

Paintings by Edmund C. Tarbell and Elihu Vedder have been presented to the Art Institute by Mrs. Montgomery Sears, Boston, who is herself a painter of water colors. Tarbell's picture is entitled "In a Garden," Vedder's is "The Star of Bethlehem," painted in 1877.

Other gifts which have come to the Institute, and which are now being displayed in the ground floor gallery, consist of intimate sketches, drawings, water colors, and a few etchings, all by well-known American artists. They came in response to a letter addressed by John E. D. Trask, director of the Institute.

The group includes pastel studies of New York by F. Usher DeVoll; a drawing by Morris Hall Pancoast; a pencil sketch by George Oberteuffer; several drawings by Evelyn B. Longman; a drawing by Homer Martin, presented by the Macbeth Gallery of New York, and several etchings by Robert H. Nisbet. One of the etchings, since it was presented by Mr. Nisbet, received first prize in the recent Los Angeles exhibition. Drawings by E. L. Bryant and fifteen lithographs of Hog Island by Thornton Oakley are among the other features.

## BUFFALO

Ivan Mestrovic's exhibition of ninety-four pieces of sculpture at the Albright Art Gallery during March created more discussion, more enthusiasm and more controversy than any show that has come to the Gallery for some time. The exhibition had the effect of bringing people back three and four times. About 8,000 attendance was recorded. The artist accompanied the exhibition and aided in the installation. He remarked that his work had not been shown to better advantage in America. The Gallery purchased for its permanent collection his "Innocentia," a masterful and sensitive piece of carving in pink marble, done in his earlier period.

Coincident with the Mestrovic exhibition was a smaller one-man display of sculpture by Cecil Howard, a former student of the Albright Art School. Though less imaginative, the Howard exhibition was impressive and well attended. The "Dancer" was purchased by the Gallery for its permanent collection.

The sixth international photographic salon, held by the Buffalo Camera Club, was shown in the south galleries during March.

In Galleries XII and XIII, Martha Walter is exhibiting twenty-six canvases depicting her Morocco trip.

"The collection of paintings by Martha Walter which is on exhibition in Galleries XII and XIII is a source of great pleasure to the daily visitors," says C. K. H. in the *News*. "Her delineation of childhood is simply delightful, the little figures seem as it were, to typify child nature, the artist having aimed at the spirit, clearing away the commonplace and leaving only daintiness and charm."

## KANSAS CITY

H. M. Kurtzworth, artist and critic and for three years director of the Kansas City Art Institute, has purchased an interest in the Conrad Hug Galleries, Inc. He is vice president and art director.

The second annual exhibition of the Kansas City Society of Artists will be held during April at the Kansas City Art Institute. The jury of selection is composed of Clarence Shepherd, chairman; Walter A. Bailey, Roy Wetherill, Irah Marian Kibbey and Alexander Kostellow.

An exhibition of the latest work by Susan Ricker Knox is being held at the Findlay Art Galleries. Several portraits which Miss Knox executed while in Kansas City last year are included.

The exhibition of American paintings is at the Kansas City Art Institute. The "Portrait of My Mother" by Malcolm Parcell has attracted much interest.

An exhibition of the work of Delle Miller is at the Conrad Hug Galleries. —W. A. B.

## WORCESTER

The Worcester Art Museum announces an exhibition of contemporary American art of conservative tendencies. Among the contributors are Thomas Dewing, George H. Fuller, Joseph Greenwood, J. Francis Murphy, George de Forest Brush, Joseph De Camp, Wilton Lockwood, George Inness, William Morris Hunt, Childre Hassam, Dwight W. Tryon, Abbott H. Thayer, Emil Carlsen, Charles H. Davis, John S. Sargent, Willard L. Metcalf and Charles H. Woodbury.

## TOLEDO

Twenty-six paintings by Cullen Yates are being shown at the Mohr Galleries until April 15. As Mr. Yates is a native of Ohio, and was born not so very far from Toledo, his exhibit naturally attracts more than the usual attention. Seascapes and spring, summer, autumn and winter landscapes are on view. —Frank Sottek.

## NEW HAVEN

In the annual exhibition of the Paint and Clay Club at the Yale Art School the prize for the best landscape went to Harry L. Hoffman for "A Mood of Spring," a magnificent composition. The subject is a fine old country homestead flanked by rugged oaks and seen against river meadows. The prize for the best figure picture was awarded to Gertrude Fiske for "Geranium," a canvas of refreshing originality. A bearded old man wearing a "loud" yellow plaid vest, a mirror reflecting the image of the artist, and a pot of red geraniums all take their places cleverly in this unique composition. It is broad in treatment. Edwin C. Taylor, Lucius Hitchcock and John D. Whiting made up the jury of award.

One of the largest pictures is a portrait of Senator Bingham by Mary Foote. Carl Lawless scores with two snow scenes. Bancel La Farge exhibits a decorative screen which he calls "Scorpio," showing a subtle feeling for nature. In this screen a thousand stars watch above the lazy rollers of a dream ocean. Charles D. Hubbard shows two of his bold, joyous landscapes. There are first-rate snowscapes by G. Albert Thompson and Wallace W. Fahnestock, but the most impressive one is "The White Mantle" by Ernest Albert.

"The Moon-Path" by John I. H. Downes, "Eucalypti" by Alta West Salisbury, and Henry Davenport's "Miss M." are notable works. M. J. Mueller, a student at the Yale Art School, shows two decorative panels which have attracted much attention. The larger one is in the manner of the early Italians and would doubtless be worshipped and gushed over by countless tourists if it could be hung in a gallery of Florence or Milan. There are 130 exhibits, including thirteen sculptures and a good group of miniatures. There is a noticeable absence of the Ultra-Modernist at his worst, and even prismatic color effects seem to be few and far between—which is surely to be regretted. But this exhibition, on the whole, maintains the vigorous and varied character of its predecessors. —J. D. W.

## CINCINNATI

That the Cincinnati Art Museum has been forced to refuse offers of exhibits for its collections on account of lack of space and that additional funds should be forthcoming from patriotic citizens for additional buildings was disclosed at the Art Museum day of the Chamber of Commerce Forum in an address by Clement J. Barnhorn, celebrated sculptor, who is a member of the faculty of the Art Academy of Cincinnati.

Mr. Barnhorn said that the Art Academy is faced with an annual deficit of approximately \$4,000, largely due to lack of interest of the people of Cincinnati in the Art Museum. A portrait of the late Archbishop Henry Moeller has been completed for the Fenwick Club by Josef Orlovsky, Russian painter, whose studio is at 127 E. 3d St. It was unveiled at the tenth anniversary celebration of the club.

C. A. Fries, San Diego, has a number of pleasing Western landscapes at the Traxel Art Galleries. He is fond of pastel colors, with which he depicts the California desert and the countryside.

## OTTAWA

Three paintings by W. Langdon Kihn will be sent by the Canadian government to the Wembley Exposition. Twenty portraits as well as numerous landscapes were included in the display held in the railway committee room of the Parliament House. A local critic writing in the *Citizen* says:

"Strength, simplicity and brilliancy of tone are the outstanding characteristics of Mr. Kihn's pictures. They represent portraits of Indians in the Upper Skeena River region of British Columbia, and also landscapes of the district with Indian subjects in them. Being brought into the presence of Mr. Kihn's work one is immediately impressed by their extraordinary richness of color. And it is wholly pleasing and harmonious, for despite their high tones, the pictures are not garish. Mr. Kihn is an artist who has solved his own artistic problem."

## HARTFORD

Paul E. Saling's exhibition in connection with the Better Homes Exposition was visited by 10,000 people. The twenty-five canvases shown depicted scenes from Lyme and Greenport.

Ruel Crompton Tuttle's water-color exhibit at the Annex Gallery was a decided success. The majority of the paintings are subjects from Venice and Paris. Several are New England views. —Carl Ringius.

## OSHKOSH, WIS.

Next fall the Oshkosh Public Museum will probably be on a regular art exhibit circuit, according to a statement of the curator, Nile J. Behncke.

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## CLEVELAND

Two of the most notable exhibitions of the year are in progress at the Museum: the showing of large oils, from the Carnegie Institute, Pittsburgh, by the Belgian artist, Anto Carte, and the memorial display of paintings by the late Max Bohm. Bpdm was born in Cleveland and received his earliest art training here. Carte's work, often gruesome in choice and treatment of subject, has an elemental strength and simplicity, and human emotions are often powerfully portrayed, as in "The Prodigal Son."

Max Bohm is also big and vigorous in most of his oils. The wind on the hilltops, the ocean surf, and scurrying clouds figure in his big outdoor pictures. Sailors and tugging oarsmen, mothers with their children, girls scampering along in the wind, as in "Joyous Youth," are his best work. A ghostly painting of Mary Baker Eddy and a simpering Christ are two of the pictures which make obvious the uneven quality of this really great artist's work.

The Women's Art Club is showing an unusually good exhibition at the Korner & Wood Galleries, the best of many annual displays. "Summer Bouquet" by Mrs. Grace Rhoades Dean, and "Dahlia" by Clara Deike are notable among many well-painted flower pieces. Elsa Vick Shaw, Mira G. Robinson, Caroline G. Williams, Carrie B. Robinson, Helen Flidner and Stella Rausch are others showing still-life studies. Ethel Stilson's landscapes in water color are decorative as always. May Ames has a brilliant little oil in "Clear Shining After Rain," and Emma Lane Payne shows "Spring Afternoon," bright with pink orchard blossoms, and a tumbling waterfall landscape that is vivid and strong. Miss Lyda Cox sends California landscapes in which color, light and air are finely handled. Other notable works are Belle Hoffman's "Winter on Riverside Drive," "Green Door" and other oils; Mrs. Williams' "View Across the Gates Mill Valley," Mrs. Dean's "Hills and Birches," "Gloucester Wharf" by Grace Walsh, Nola M. Rearick's landscapes in water color, and decorative pictures by Ada Beckwith and Elva Sommer. Julia Severance contributes a few delicate etchings; Miriam Cramer, sculptures; Mildred Watkins and Grace Watkins, jewelry; Dora Linley, Stella Rausch and Martha Weaver, ceramics and dyed and needle work.

Large oils, the work of twenty-seven members of the Berlin-Munich Art Association, are being shown at Hotel Cleveland by Albert Wittrich and K. P. Bertold, representatives of the group of painters. The vigorous realism of the Munich school is reflected in the pictures almost without exception.

An exhibition of aquatints by M. Georges Passe and his associate group of French engravers, who have revived this form of print, is attracting attention at the School of Art, where M. Plasse gave a delightful talk on the processes of creating an aquatint, moving pictures showing his own work and the printing of the artist's proof.

The Museum has acquired a lacquered wood carving, "Head of a Patriarch," of the Ming dynasty. Several Chinese paintings, impressionistic in character, loaned by C. T. Loo, have also been put on exhibition in the Oriental department.

—Jessie C. Glasier.

## CHICAGO

Collectors of examples of Eastern art works have organized a society called "The Orientals," which will give its attention to the galleries of such arts at the Institute in the new Hutchinson Wing. Russell Tyson called the committee to organize "The Orientals." The members were Potter Palmer, president of the Institute; Robert Allerton, Mrs. Richard T. Crane, Jr., David Adler, George Porter and Walter B. Smith. After the organization, Charles Fabens Kelley, curator of the department of Oriental arts, gave a series of talks.

Artists and collectors served on the jury of awards in the international contest for posters to promote interest in the church, and arranged by the Poster Advertising Association, Inc., of Chicago. Some 215 posters were submitted by English, French, Swedish and American artists. The winners are: First prize, \$500, J. Sidney Hallam, Toronto; second, \$200, Marshall B. Starr, New York; third, \$100, Paul J. Stockdale, Philadelphia. Certificates of award were given to ten paintings bearing honorable mention cards. The members of the jury included Lorado Taft, Oliver Dennett Grover, Wellington Reynolds, McClelland Barclay and Mark Seelen.

Richard Fayerweather Babcock has been elected president of the Guild of Free Lance Artists. Mr. Babcock is a mural painter and is an instructor at the Art Institute School. Frank H. Dillon is the new vice president, H. Gilbert Levine is treasurer, and Norman Hall is secretary.

Swedish-American artists will show works in oil, water colors and sculpture at the thirteenth annual exhibition of the Swedish Club of Chicago, April 4, at the club house. Prizes will be awarded by a jury of selection consisting of Miss Lucy Hart-rath, Mrs. Paulina Palmer, Gerald Frank, Arvid Nyholm and Hugo von Hofsten.

The Arts Club's current exhibition includes twenty-six paintings by L. N. Brailowsky, and posters by artists of the White and Red factions in Russian politics. The club advertised the show as exhibitions of Russian Bolshevik and anti-Bolshevik posters. It is said to be the best collection of Soviet and anti-Soviet and Nationalist posters in the world, and has been shown in a number of the leading cities of Europe.

Portraits of A. R. Marriot and his daughter, Elizabeth Marriot, by George R. Barse, are shown in the galleries of J. W. Young.

Mr. and Mrs. Oliver Dennett Grover entertained several hundred guests, among them many artists, at a viewing of Mr. Grover's portraits of Mr. and Mrs. Howard Willett.

—Lena May McCauley.

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## MONTREAL

An exhibition of contemporary British paintings has just been concluded at the galleries of the Art Association of Montreal. The paintings were assembled by the National Gallery of Canada. There were some 130 pictures in all. Among the Royal Academicians represented were Frank Brangwyn, Robert Anning Bell, Arnesby Brown, George Clausen, Philip Connard, Gerald F. Kelly, Richard Jack, Sir John Lavery and Sir William Orpen. Augustus John was seen in two heads, a gipsy woman and a gipsy man, which were nothing more than sketches, yet displaying the vigor and character which are always associated with his work. Sargent's example was a sketch study of Lord Byng, done as a preliminary to the portrait included in his large painting of twenty-two British generals of the World War. This sketch has been purchased by the National Gallery of Canada.

In the monthly course of lectures arranged by the Art Association, Mr. Royal Cortissoz, of New York, spoke on "The Art and Personality of Whistler," which was accompanied by screen pictures illustrating the different phases of Whistler's art.—A. D. P.

## INDIANAPOLIS

As vice president of the National Drama League of America, Lorado Taft will be an honor guest of the Indianapolis center of the league on the evening of April 23 and will make an address in the sculpture court of the John Herron Art Institute.

Paintings by Eugene Savage will comprise an exhibition during April at the Art Institute.

A scholarship of \$100 will be given for the first time this year, and thereafter annually, to enable a student in the Morton High School of Richmond to attend the summer art school held at Winona Lake by the John Herron Art Institute. The principal is Miss Edna Mann Shover. Mrs. C. G. Murray is offering the scholarship to the winner in a poster contest.

Mural decorations in the sanctuary of Holy Rosary Church, depicting scenes in the life of Christ, have been painted by Marco A. Rigucci, graduate of the Academy of the Fine Arts of Rome.

An early April exhibition in the Pettis Gallery consists of Brown county landscapes of all seasons by Dale Besire and Fred Nelson Vance. Mr. Vance also shows still life, marine and portrait paintings.

## NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibitions by Birge Harrison, C. J. Stevens, Marni A. Davis and Helen Sturtevant, to April 15.  
Anderson Galleries, Park Ave. and 59th St.—Paintings by Lucille Douglass, Katherine Whitmarsh, David Vaughan, W. G. Reindel, and exhibition by Joseph Pennell's class in etching and lithography, to April 11.  
Arlington Galleries, 274 Madison Ave.—American and foreign paintings.  
Art Center, 65-67 East 56th St.—Exhibition of painting, sculpture and decorative arts by the Art Alliance; to April 22; paintings by Yoshio Markino, to April 21.  
Art Students' League, 215 West 57th St.—Exhibition by students, to April 7.  
Babcock Galleries, 19 East 49th St.—Paintings by Benjamin Cratz, to April 11.  
George Grey Barnard's Cloister, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.  
Brooklyn Museum, Eastern Parkway.—Collection of modern British prints, to April 30; water colors of the Life of Christ by James Tissot.  
D. B. Butler & Co., 116 East 57th St.—Old marine prints, to April 1.  
Chapellier Bros. of Brussels, Hotel Pennsylvania, Room 1721.—Exhibition of old and modern masters, to April 3.  
Civic Club, 14 West 12th St.—Landscapes by A. Sinclair, to April 25.  
Daniel Gallery, 600 Madison Ave.—Paintings by Niles Spencer, beginning April 7.  
Dudensing Galleries, 45 West 44th St.—Exhibition of most recent paintings by Joseph Stella, April 4-25.  
Durand-Ruel Galleries, 12 East 57th St.—"The Deposition from the Cross" by A. Vincent Tack, April 6-16.  
Ehrich Galleries, 707 Fifth Ave.—Paintings by Velasquez and Murillo shown for the benefit of the building fund of St. John the Divine, April 4-18.  
Fakir Club, 11 East 44th St.—Etchings and water colors by E. C. Fitch and G. B. Ashworth, to April 11.  
Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century; old masters and primitives.  
Ferargil Galleries, 37 E. 57th St.—Paintings by Ernest Lawson.  
Grand Central Galleries, 6th floor, Grand Central Terminal.—Figurines by Vicken Von Post Totten, to April 11; paintings by Nicolai Fechin, to April 15; paintings by Lilian Westcott Hale, April 4-18; exhibition by Charles H. Woodbury, April 4-25.  
Grolier Club, 47 East 60th St.—Exhibition of old anatomical books.  
Holt Gallery, 630 Lexington Ave.—Paintings by Albert Potthast, Ryder and N'holts.  
Kennedy Galleries, 693 Fifth Ave.—Old English color prints, principally after George Morland.  
Kingsore Galleries, 668 Fifth Ave.—Water colors by Francis L. V. Hoppin, April 6-18.  
Kipps, Ltd., 671 Lexington Ave.—Water colors by Frederic Soldwedel, beginning April 6.  
Kleykamp Galleries, 707 Fifth Ave.—Ancient Chinese art.  
Knoedler Galleries, 14 E. 57th St.—Etchings by Rembrandt, to April 11.  
Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by William Glackens, to April 22.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects; "Arrangement in Blue and Gray" by Whistler.

Little Book Store, 51 East 60th St.—Paintings and drawings by Louis Bouché, to April 4; paintings by Donald Carlisle Greason, April 6-18.

Macbeth Galleries, 15 East 57th St.—Landscapes by Daniel Garber, to April 13.

Metropolitan Museum, Central Park at 82nd St.—Recent accessions of Egyptian art; fifty drawings from the Museum collection; ninth annual exhibition of American industrial art, to May 3; exhibition of work of children in Japanese schools.

Milch Galleries, 108 West 57th St.—Recent paintings by Bruce Crane and water colors by Hayley Lever, to April 11.

Montross Galleries, 26 East 56th St.—Opening exhibition of paintings by American artists, April 6-25.

A. I. Namm, Fulton and Hoyt Sts., Brooklyn.—Paintings by Brooklyn artists, to April 22.

National Academy of Design, 215 West 57th St.—100th annual exhibition, to April 24.

National Arts Club, 119 East 19th St.—Decorations by members for the Mi Carame Festival; lithographs, woodblocks and linoleum cuts, beginning April 9.

New School for Social Research, 465 West 23d St.—Exhibition by Harry Shokler, to April 12.

N. Y. Public Library, 42nd St. and Fifth Ave.—Manuscripts from the Morgan Library, portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints, work, to April 7.

N. Y. School of Fine and Applied Art, Broadway and 80th St.—Exhibition of students' work, April 3-7.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

Parish-Watson & Co., 44 East 57th St.—Persian fine arts from collection of Dr. Ali Kuli Khan, to April 16.

The Pen and Brush, 16 East 10th St.—Summer exhibition by members, beginning April 4.

Ralston Galleries, 4 East 46th St.—Paintings by A. H. Gorson, to April 11.

Rehn Galleries, 693 Fifth Ave.—Paintings by Leon Kroll, to April 4; paintings by Robert Spencer, April 6-30.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

Society of Arts and Crafts, 7 West 56th St.—Exhibition by the Guild of Thread and Needleworkers, to April 14.

Scott & Fowles Galleries, 667 Fifth Ave.—Landscape paintings by Edward Bruce.

Arnold Seligmann, Rey & Co., 11 East 52d St.—The Claude Anet collection of Persian and Indo-Persian miniatures, to April 15.

Wildenstein Galleries, 647 Fifth Ave.—Bronzes by Edward McCartan.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Catharine Lorillard Wolfe Club, 802 Broadway.—Annual exhibition, to April 30, afternoons.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

## PHILADELPHIA

The Philadelphia School of Design for Women opened a memorial exhibition of the illustrations of the late Guernsey Moore on March 30.

On the same date the organizing meeting of the proposed Business Men's Art Club was held at the Art Alliance under the direction of Samuel S. Fleisher.

The traveling exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts is being moved from Springfield, Mo., to Davenport, Iowa. The resumé exhibit of George Harding illustrations is current in the entrance hall of the Academy.

The University of Pennsylvania School of the Fine Arts is holding an exhibition of illustrations by Thornton Oakley.

Beginning March 30, the loan collection of Japanese prints by Hokusai, Hiroshige, Mamuro, Heisan and Tonoyhui, owned by Huger Elliott and other Philadelphia artists, went on view in the Pennsylvania Museum, Memorial Hall, Fairmount Park.

Director Sherer of the St. Louis Museum of Art was recently in this city on a tour of inspection of local museums, collections, and the 120th annual, which has just closed.

In the exhibition of the Ten Philadelphia Painters, works have been sold by Fern I. Coppedge, Nancy Maybin Ferguson, Helen K. McCarthy, and Lucile Howard.

The Pennsylvania Museum has acquired three prints by Dutch artists through gifts by Roland Taylor, former Ambassador to Japan, and W. S. Pilling. The etchings are by Willem Witsen, Toon de Jong and Marius Bauer.

The great Gobelin's tapestry given to Philadelphia by the French government has been turned over to the French authorities in New York and is now on its way as a loan exhibit in the approaching Paris Exposition.

McClees Galleries exhibit water colors and miniatures by Clara Willson Miller.

## FORT WORTH

The Fort Worth Museum of Art has received the gift of two paintings from a former resident of Fort Worth in memory of two Fort Worth women. One is "The First Lesson" by the Dutch painter Bernhard Pott-hast, a typical Dutch interior with a young mother surrounded by her children. It is given in memory of Mrs. Florence C. Peak, who was the wife of Dr. Carroll Peak, the first physician in Fort Worth, who came to Fort Worth the week the troops were withdrawn. The other, "The Sandman Is Coming," by Robert Vonnoh, is a picture of a young mother reading to a sleepy little daughter. It is presented in memory of Mrs. Clara Peak Walden, the daughter of Mrs. Florence Peak, a beloved teacher. In presenting these pictures the donor said that he was following an English custom of memorializing friends by gifts of pictures to museums.

## WASHINGTON

An exhibition of etchings and dry-points by Ernest Haskell has just opened in the Smithsonian building. Of the seventy-eight prints in the collection the greater portion depict scenes in New England or the Far West. This show will continue through April 24.

At the close of the Industrial Exhibition held in the new Washington Auditorium it was announced that a similar collection will be shown next year. Sixty-six artists displayed their works, including murals, oils, water colors and etchings.

Oils, water colors and etchings by Anders Zorn are at the Corcoran Gallery. In the same gallery is a group of paintings by Maurice Fromkes of Spanish scenes.

## MONTCLAIR

Two lectures were delivered by Dudley Crafts Watson at the Museum on Thursday of this week.

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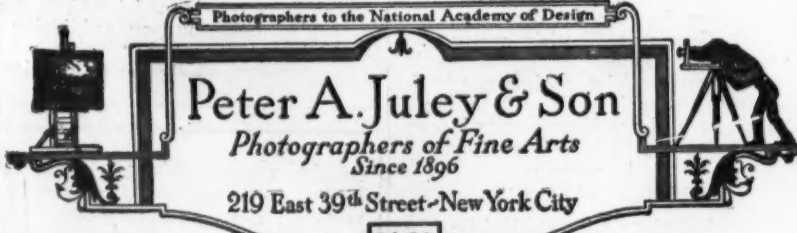
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